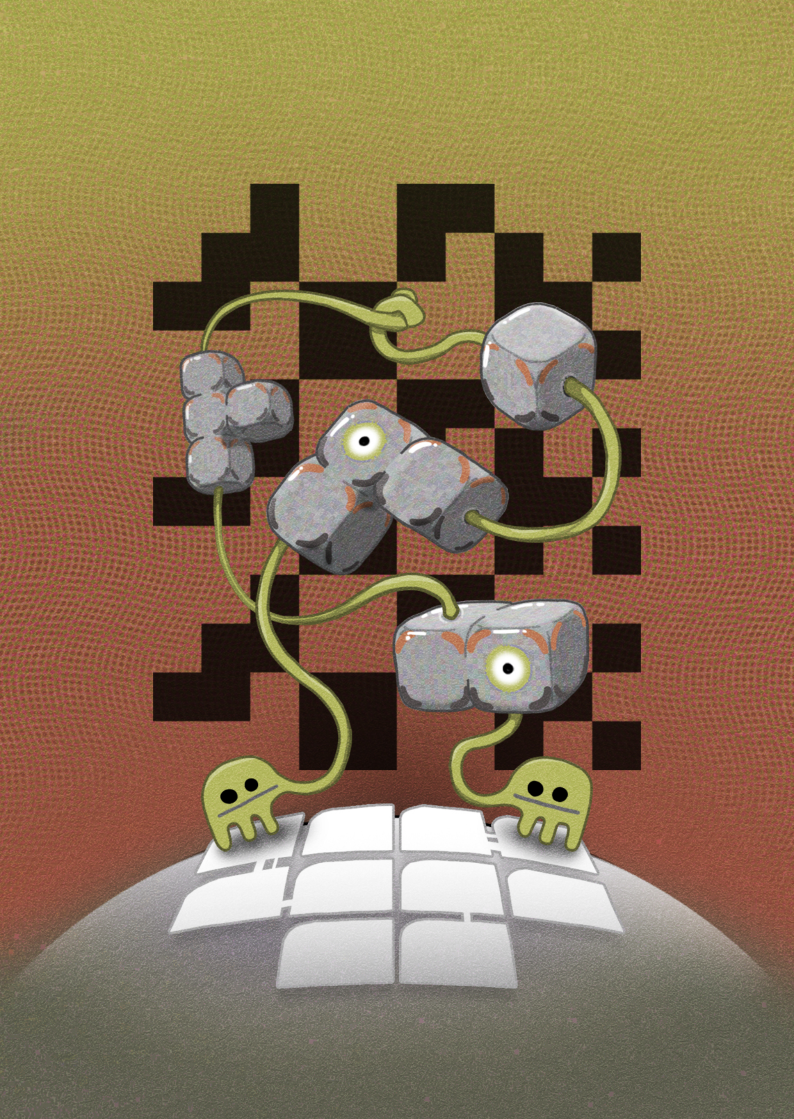

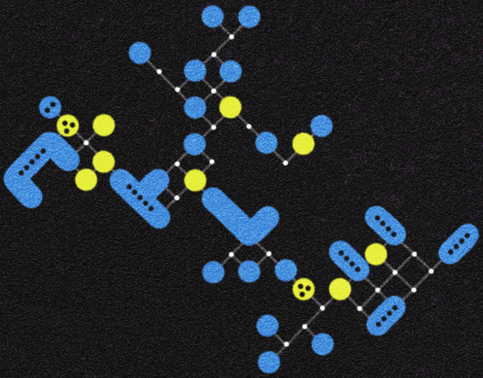

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GRACAR, Blaž
[WORKWORKWORK] : a block-building puzzle book by Blaž Urban Gracar. - Ljubljana : Letibus design, 2025

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W O R K W O R K W O R K

CREATED BY: BLAŽ URBAN GRACAR

IDEAS, HELP: NATAŠA, OMEGA, JAMES A, NATHAN W, THEGREATESCAPER, JEREMY HOFFMAN, ISHAN MURPHY, PASTIMESHARK, MARTIN ENDER, DEUSOVI, XXUURRUUII, DOM CAMUS, SUPERMANBART, LOPES DORIA, DUDEMAN, MR OMG, NITRROSE, AARONYMOUS, ANDREW LUKE SMITH, UBIZZZ, NIKOLA Š, ETHAN DOHERTY, HILO, NUMBER BASHER, COREY HARDT, DANIEL LINSSEN, MARK WILLIS, ADAM STITCHER, STUART URBACK, FERRAN RUIZ SALA, BLUEKOFI, SEPTACUBE, KATELYN DELTA, MAILDROPFOLDER, SANDCU, WYXKK, TYLER GREGG, AMBIE VALDES, VOJTA KAREN, LAGE BERGMAN, REVER, KERIEL, ŠPELA, **THANK YOU**

TOOLS: ADOBE PHOTOSHOP 2024, LIPA MILL SQUARE GRID NOTEBOOK (A4), MELA SCRIVO S QUARE GRID NOTEBOOK (A5), PENTEL 0.7 MM BALL POINT PEN (BLACK), DISKET MONO FONT

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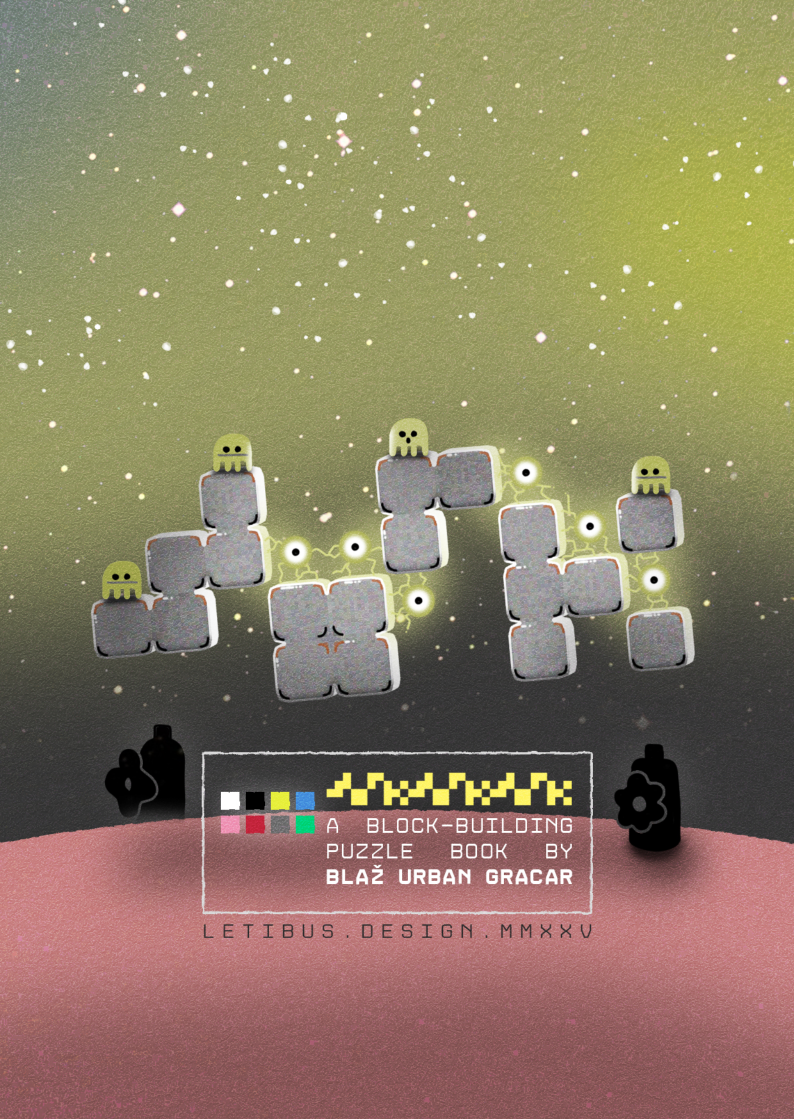
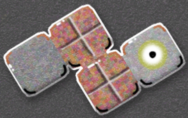
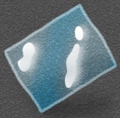


A BLOCK-BUILDING PUZZLE BOOK BY
BLAŽ URBAN GRACAR
LETIBUS.DESIGN.MMXXV

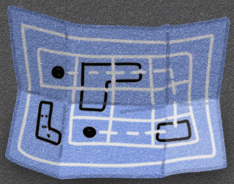
WORKWORKWORK IS A CHALLENGING SET OF **LOGIC PUZZLES**. IT THOROUGHLY TESTS VISUALISATION AND SPATIAL REASONING SKILLS.



SOME RULES WILL BE EXPLAINED AND SOME WON'T BE. RELY ON THE FACT THAT EACH PUZZLE HAS A **UNIQUE SOLUTION** AND THAT THE RULES ARE CONSISTENT BETWEEN PUZZLES.



YOU'LL NEED A PENCIL AND AN ERASER. A **PLASTIC SHEET** IS ALSO PROVIDED, SO YOU CAN DRAW ON IT WITH A DRY ERASE MARKER. THERE ARE **NOTATION PAGES** AT THE END OF THE BOOK.



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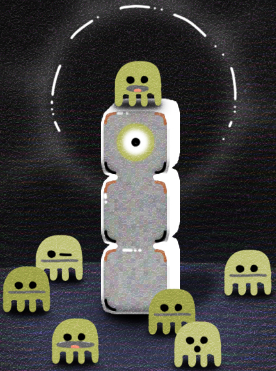
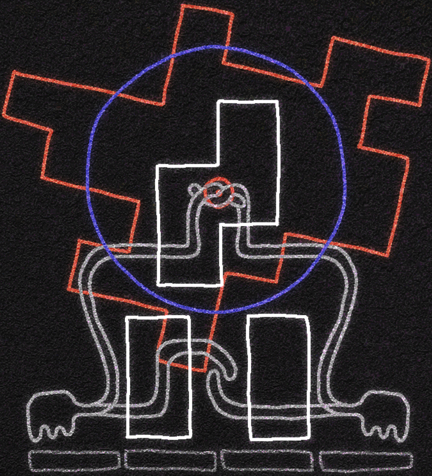
CHAPTER 1

ORIGINALITY

PUZZLES 1-12

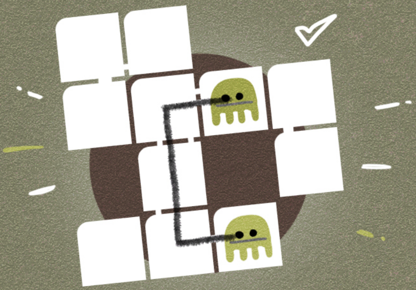




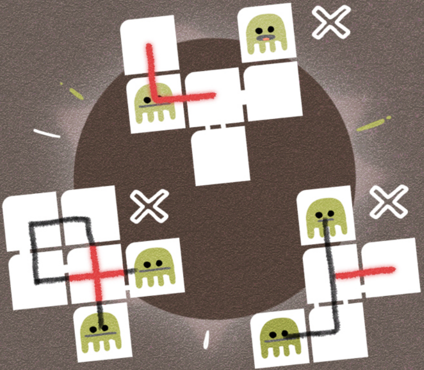
ANCIENT ART OF CONSTRUCTION TWO WORKERS EXTEND THEIR ARMS WEAVE THEM THROUGH THE [[**FAB-RIC?**]] OF THE [[**RAW MATERI-AL?**]] GRAB EACH OTHER'S HANDS LIFT THE [[**BLOCKS**]] HIGH ABOVE THEIR [[**HEADS? / PLANE?**]] SNAP THEM TOGETHER INTO A [[**NEW THING**]] THIS IS HOW THE WORLD IS MADE

LESSON 1: **PATHS**

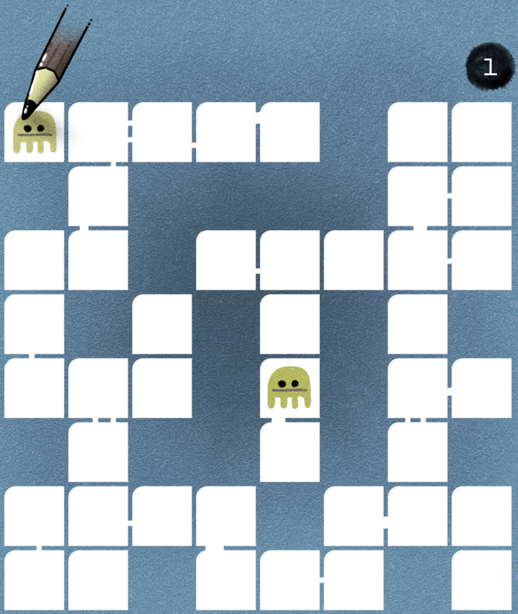
IN EACH PUZZLE, YOU DRAW A **SINGLE PATH** CONNECTING TWO **WORKERS**. THE PATH MUST TRAVEL THROUGH THE **CENTERS OF CELLS**, TURNING AT 90° ANGLES.



THE **PATH** MUST START AT ONE **WORKER** AND END AT ANOTHER. IT CAN'T BRANCH OUT, OVERLAP OR CROSS ITSELF.



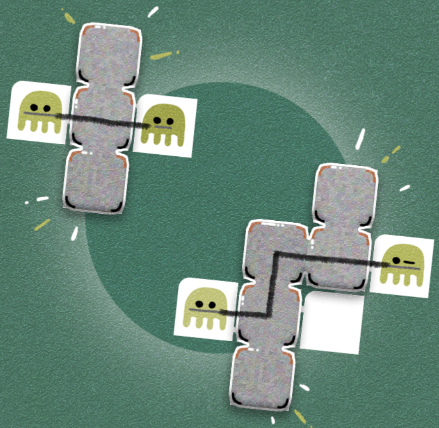
SOLVE YOUR **FIRST PUZZLE!**



DIFFICULTY

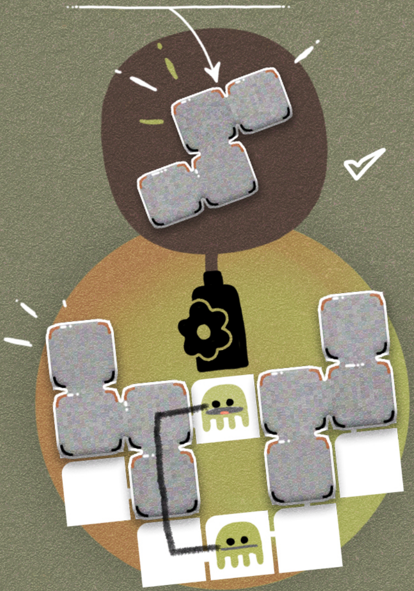
LESSON 2: **PIECES**

THERE ARE **PIECES** IN THE GRID, FORMED OUT OF ADJACENT **BLOCKS**. IF THE PATH PASSES THROUGH A PIECE **ONCE**, IT **COLLECTS** THE **WHOLE** PIECE.



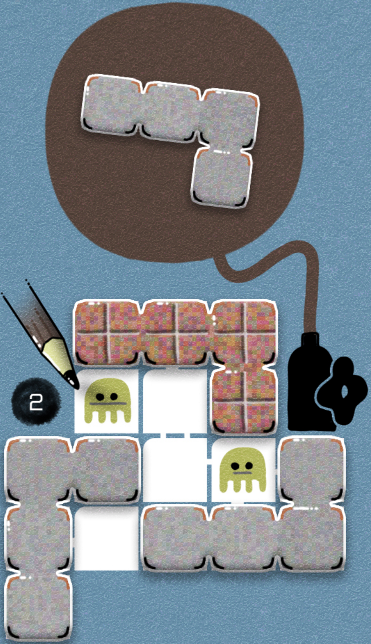
LESSON 3: **OUTPUTS**

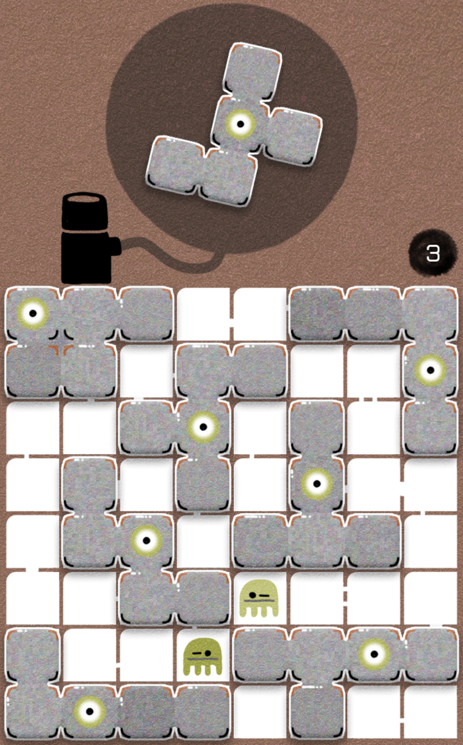
YOUR **GOAL** IN PUZZLES IS TO COLLECT THE PIECES, SO THEY MATCH THE **SHOWCASED OUTPUT**.



THE COLLECTED PIECE CAN BE FREELY ROTATED TO MATCH THE OUTPUT, BUT **NEVER MIRRORED**.

SOLVE THE PUZZLE BY COLLECTING ONLY THE **MATCHING PIECE!**

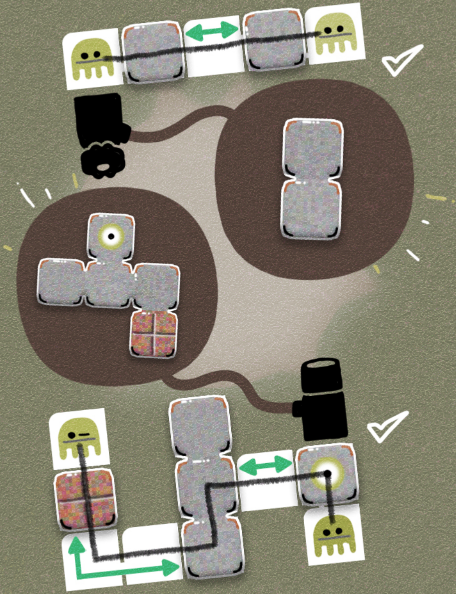


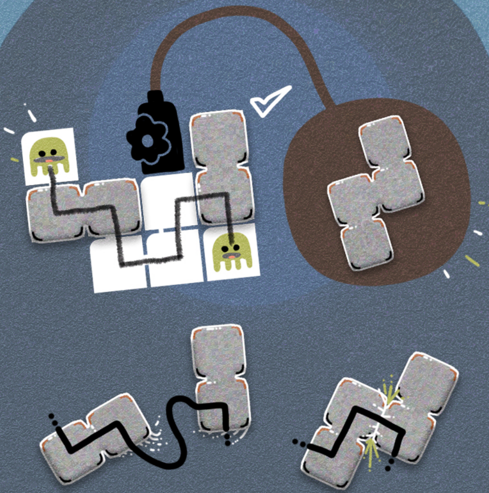


PASS THROUGH A PIECE **ONLY ONCE** TO COLLECT IT.

LESSON 4: **CONNECTING PIECES**

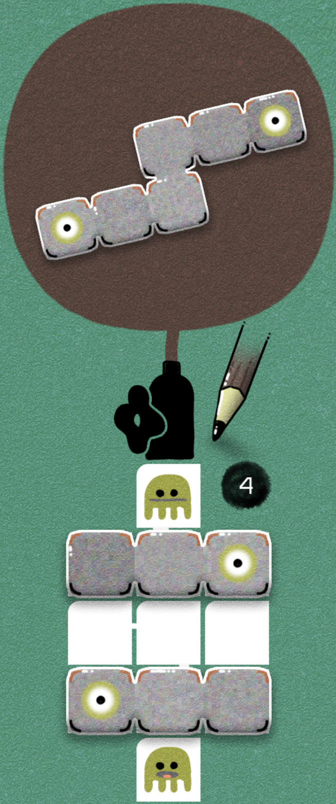
IF THE PATH PASSES THROUGH TWO OR MORE PIECES, IT **CONNECTS** THEM. THE PATH BETWEEN TWO **EDGES** OF TWO PIECES ACTS AS A GLUE, MAKING THEM ADJACENT IN THE OUTPUT.





IMAGINE THE COLLECTED PIECES FLOATING OUTSIDE THE GRID. IMAGINE THE PATH AS A **STRING** PULLED TIGHTLY THROUGH THE PIECES, CLICKING THEM TOGETHER.

ONLY ONE THING MATTERS: **WHICH EDGE CONNECTS TO WHICH EDGE**.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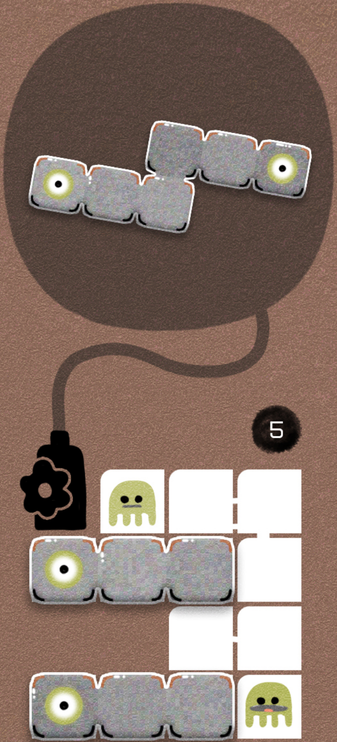
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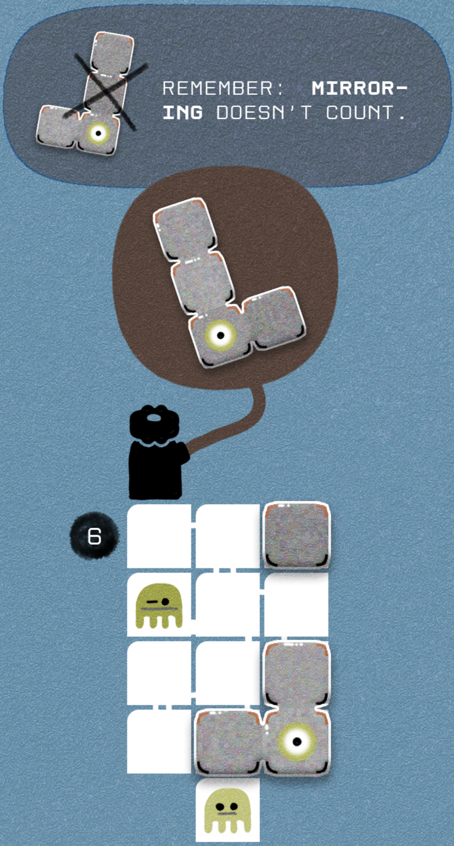
REMEMBER: **MIRROR-ING** DOESN'T COUNT.
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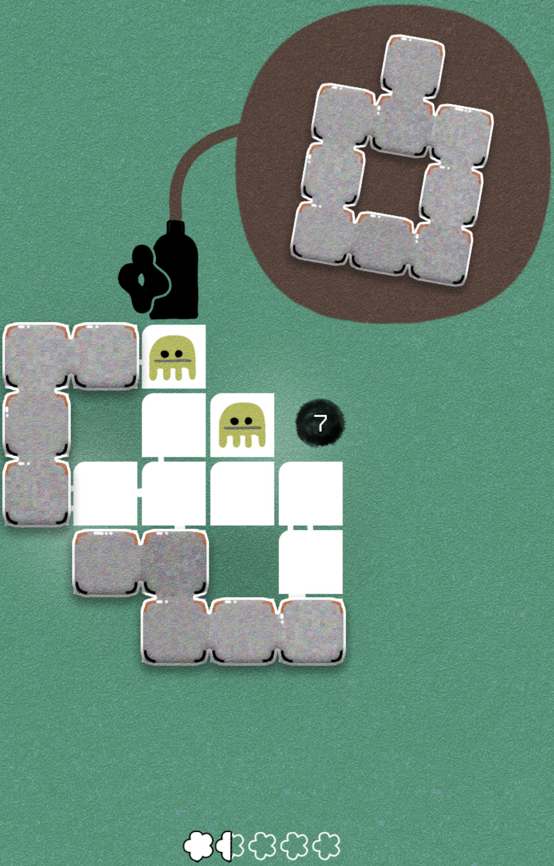

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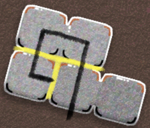
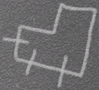
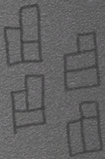


SOLVING TIPS

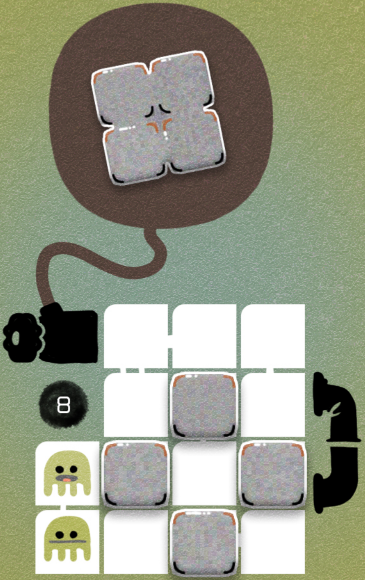


TAKE NOTES. DRAW DIRECTLY ON THE SHOWCASED OUTPUT TO SEPARATE IT INTO PIECES AND TO PLAN THE PATH. SKETCH DIFFERENT IDEAS AROUND THE GRID. USE COLOURS. **BE MESSY.** IT WILL HELP YOU TREMENDOUSLY.

EXPERIMENT, BUT DON'T RELY ON GUESSWORK. YOUR GREATEST ALLY IS LOGIC. ELIMINATE OPTIONS THAT DON'T WORK. USE AVAILABLE DEDUCTIONS AS STEPPING STONES. **CHALLENGE YOUR ASSUMPTIONS.**



TAKE IT SLOWLY, BUT PERSIST. IT'S MEANT TO BE HARD! WITH EACH PUZZLE, YOU'LL GET BETTER AT VISUALISATION. SKIP PUZZLES. CHECK EXPLAINED RULES AND SOLUTIONS AT THE END OF THE BOOK. **OBSERVE YOUR MIND EXPANDING.**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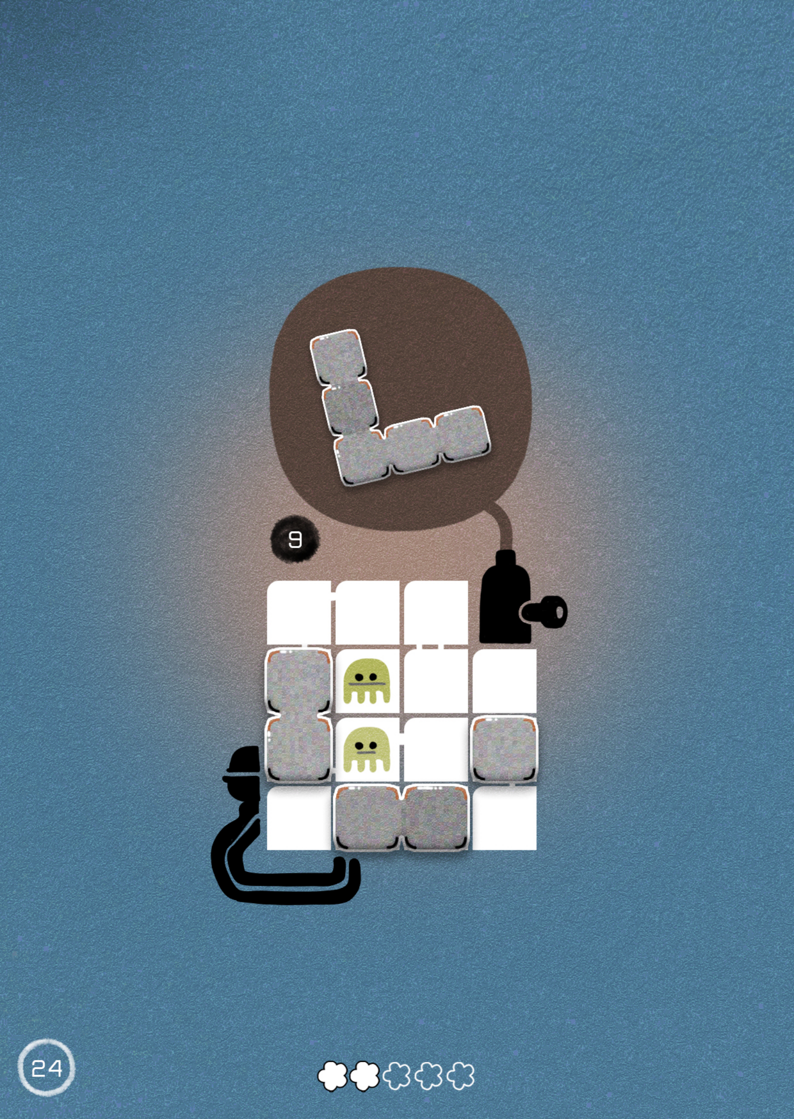
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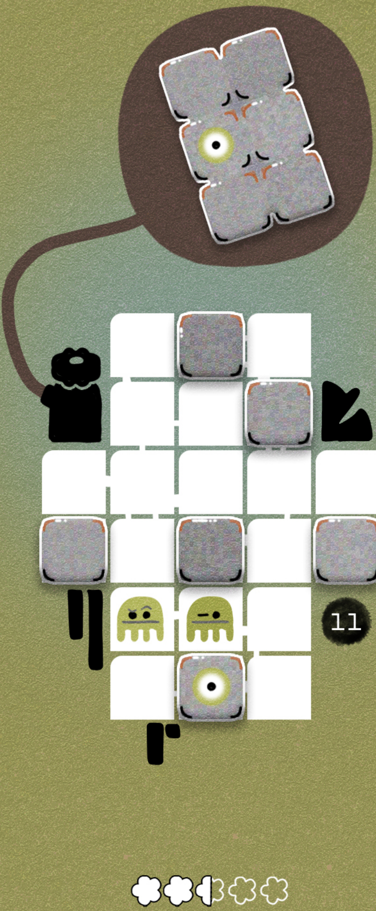
REMEMBER: NO MIRRORING.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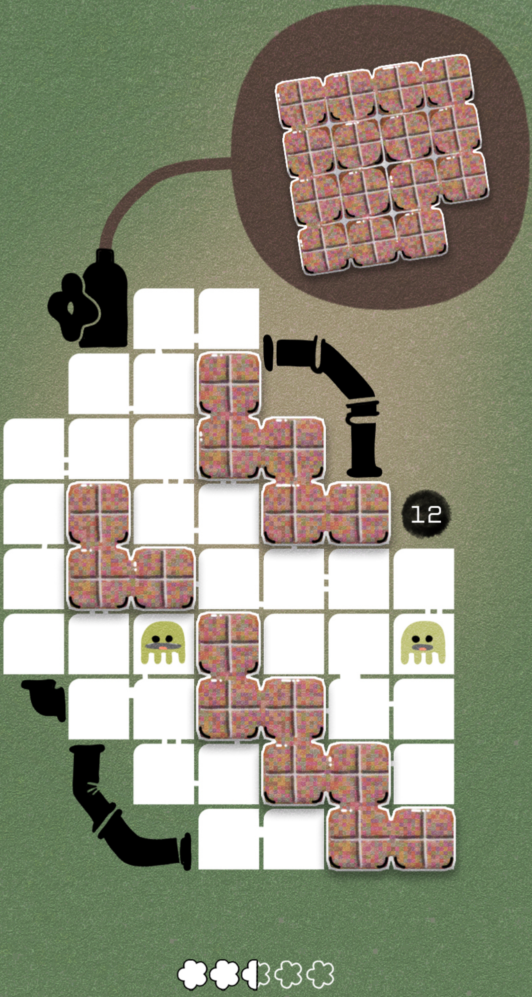
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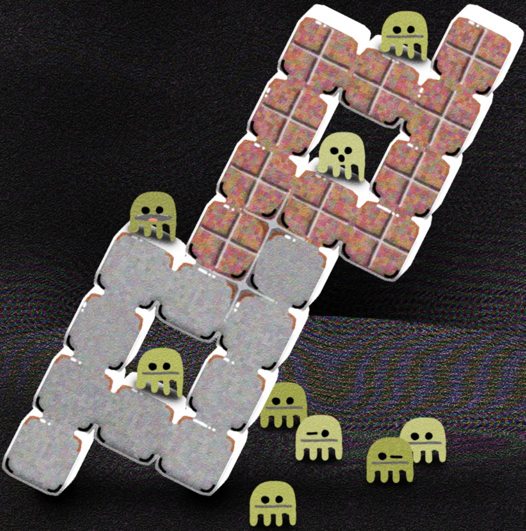
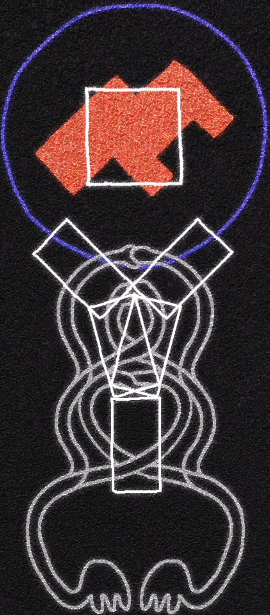
CHAPTER 2
EFFICIENCY
PUZZLES 13-24

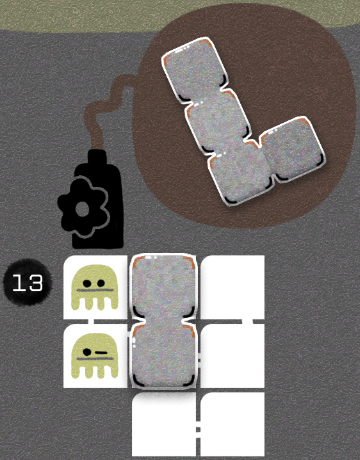


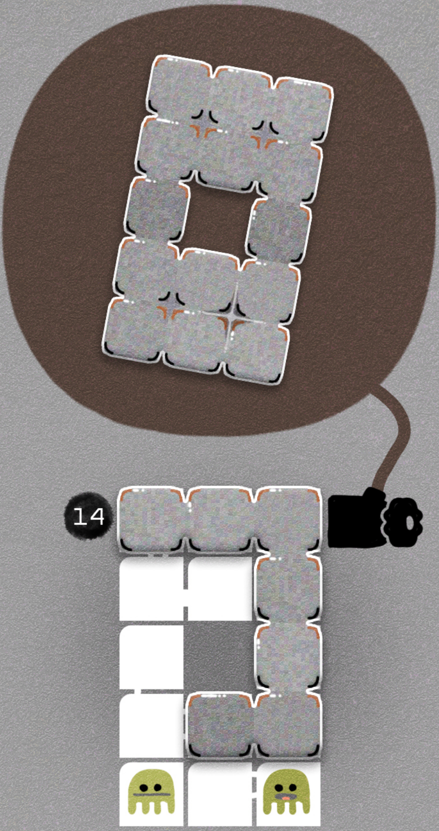


THE [[WORK? / TIME?]] FLOWS IN ONE DIRECTION THERE IS NO REPEAT ONLY PERMANENT [[STATE? / PERFORMANCE?]] OF [[NEW]] OF [[NEW]] OF [[NEW]] THIS IS HOW THEY DISCOVER THE [[H A M M E R]]

LESSON 5: **COPIES**

THE PATH CAN PASS THROUGH A PIECE **MULTIPLE TIMES**. FOR EACH TIME, IT'S NOT THE SAME PIECE, BUT ANOTHER **COPY** OF IT.

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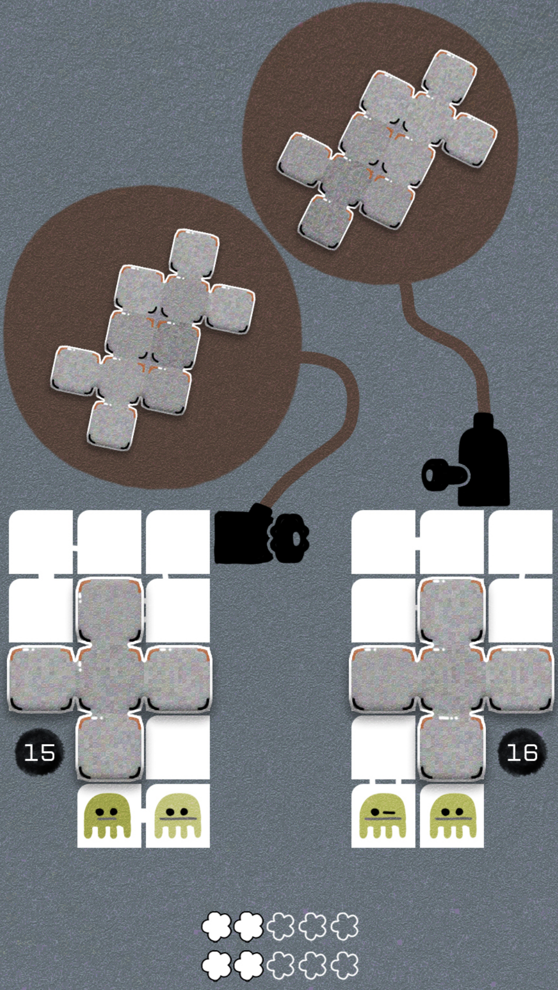
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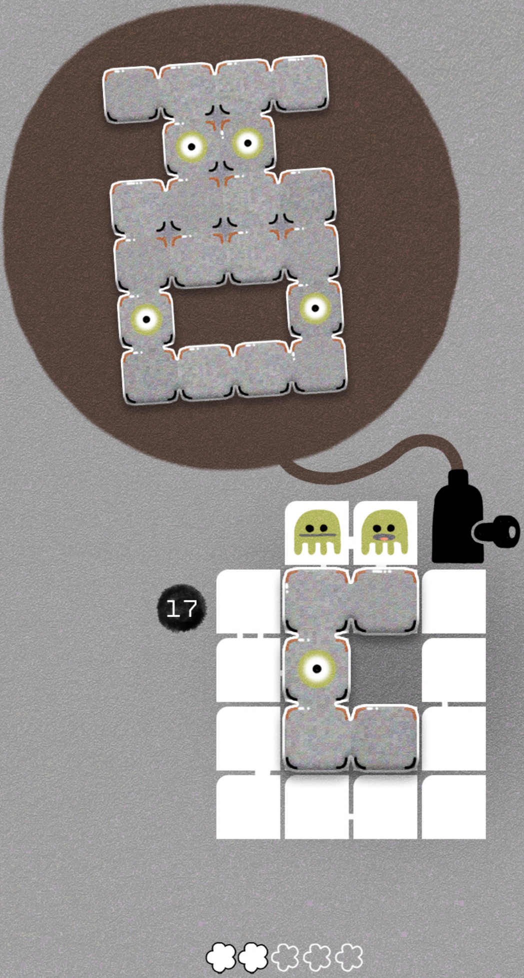
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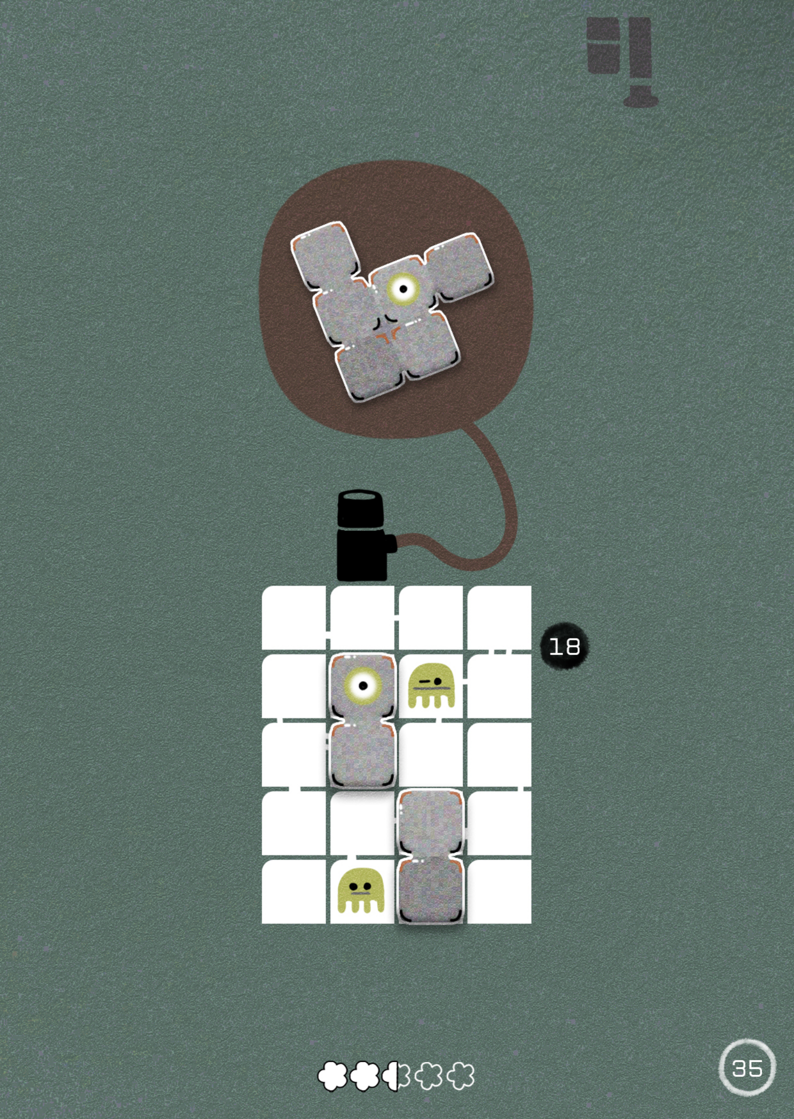
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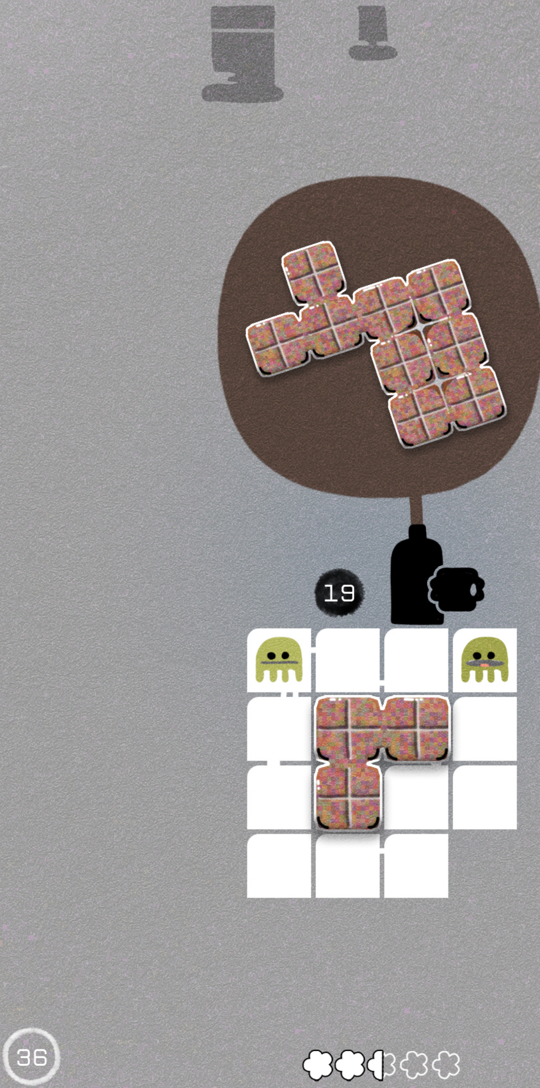
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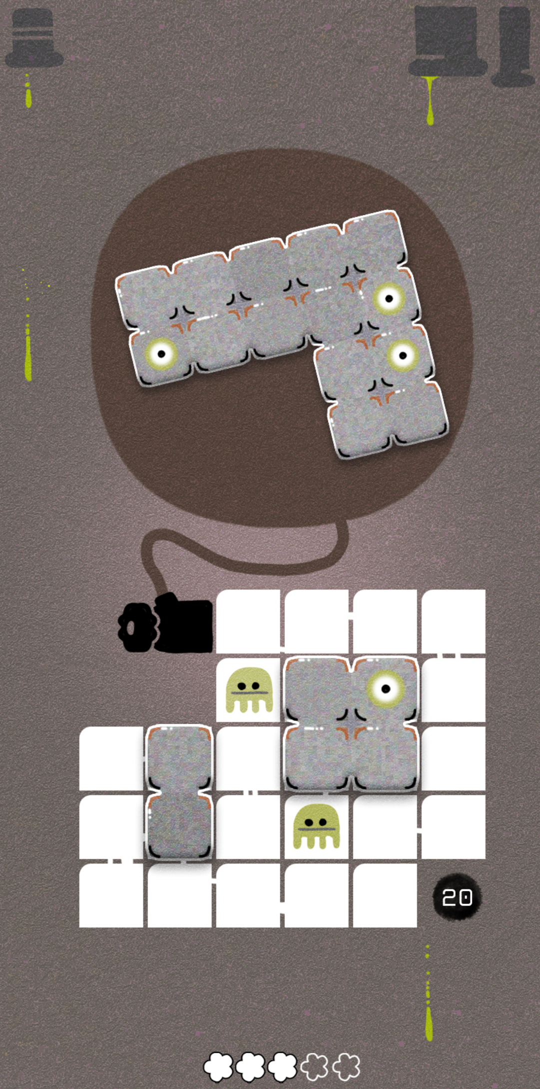
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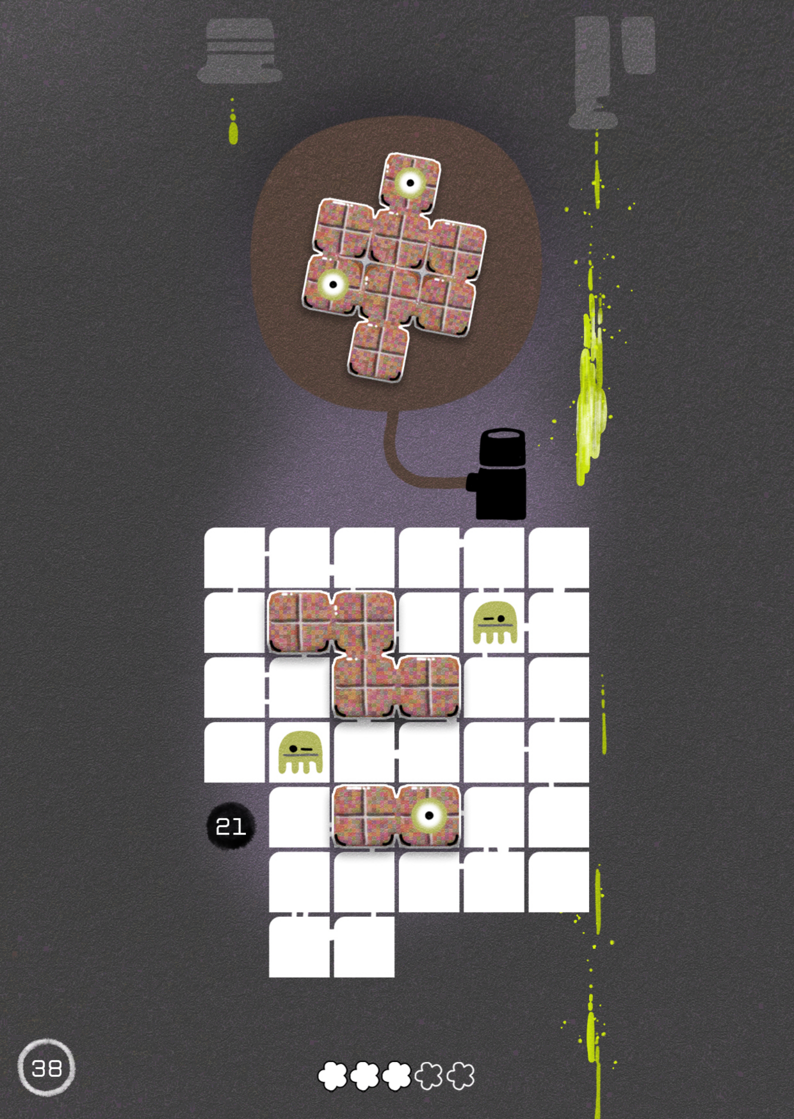
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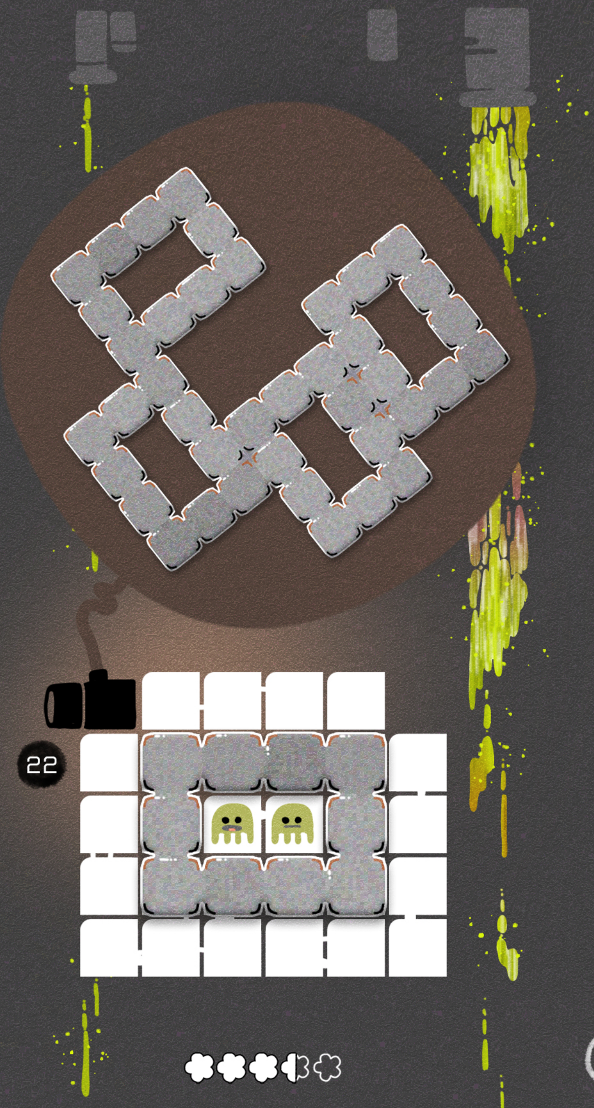
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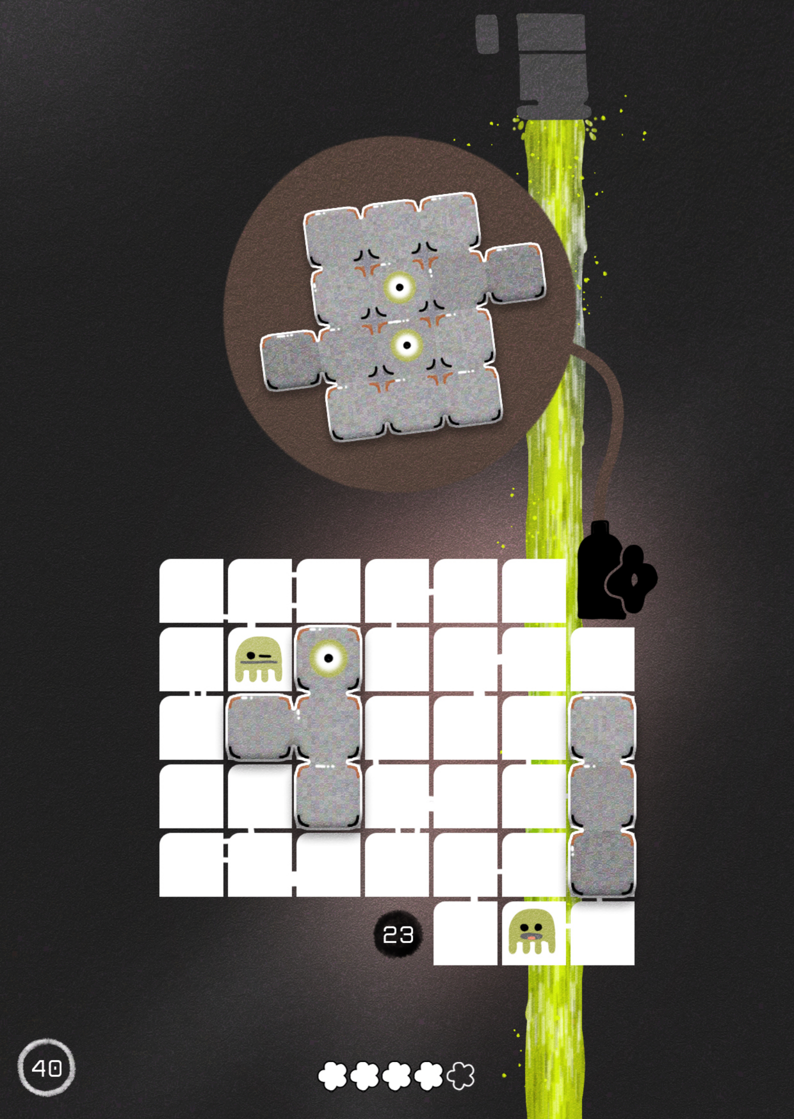

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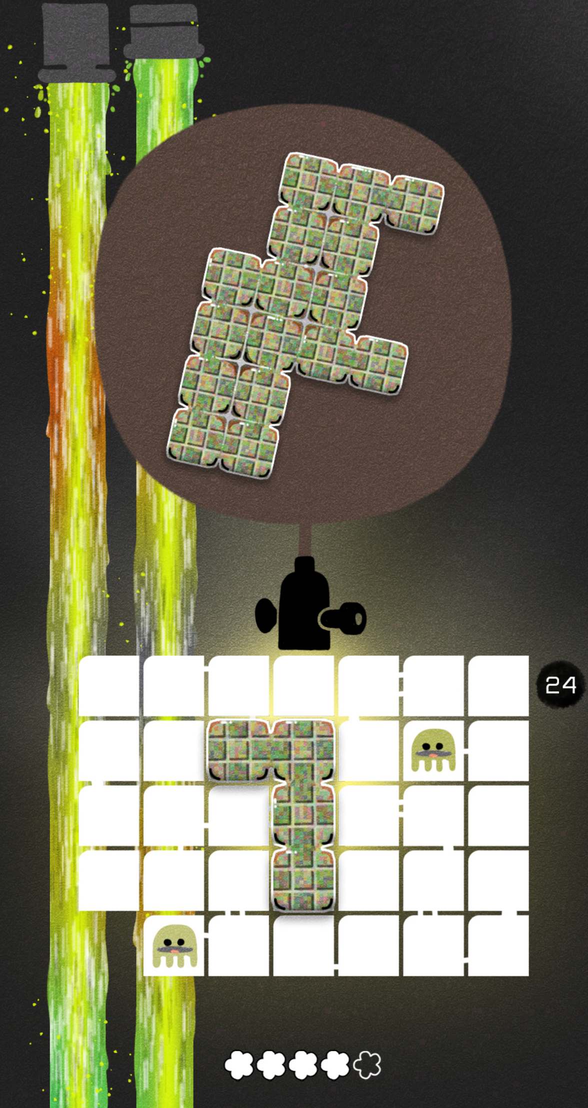
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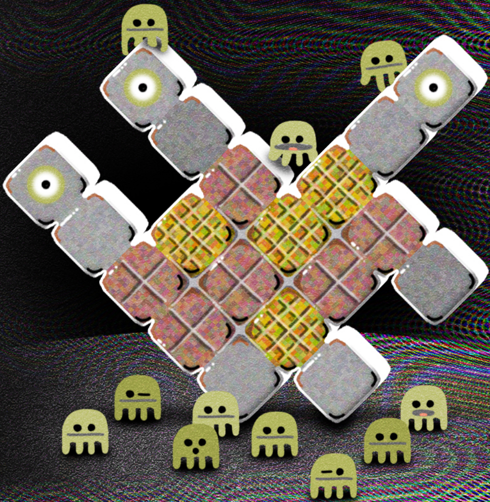
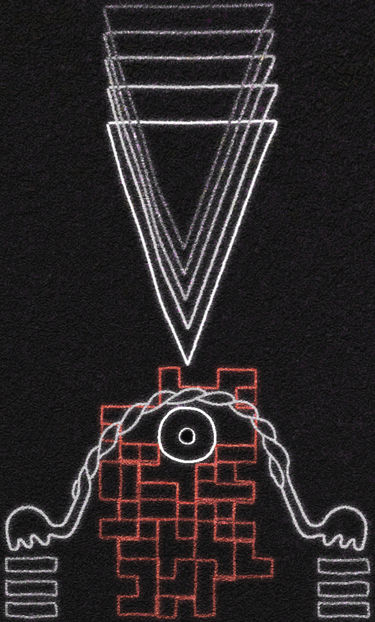
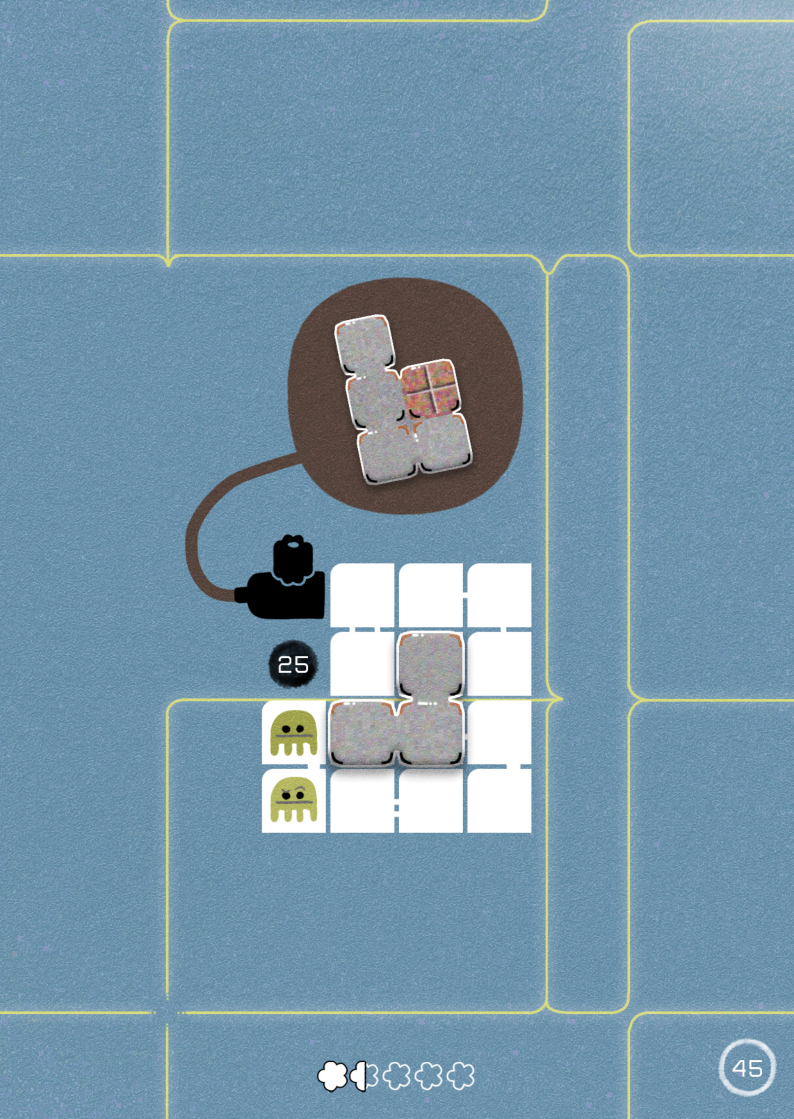
CHAPTER 3
STRENGTH
PUZZLES 25-36





WORKERS MUST PERFORM THE [[MARRIAGE? / CROSSHATCHING?]] OF THE [[RAW MATERIAL?]] TO MAKE A [[SHELL? / BODY?]] TO PROTECT THE [[SOUL]] FROM THE WINDS OF THE [[UNIMAGINABLE FORCE OUTSIDE OF TIME AND SPACE / N O T H I N G N E S S]]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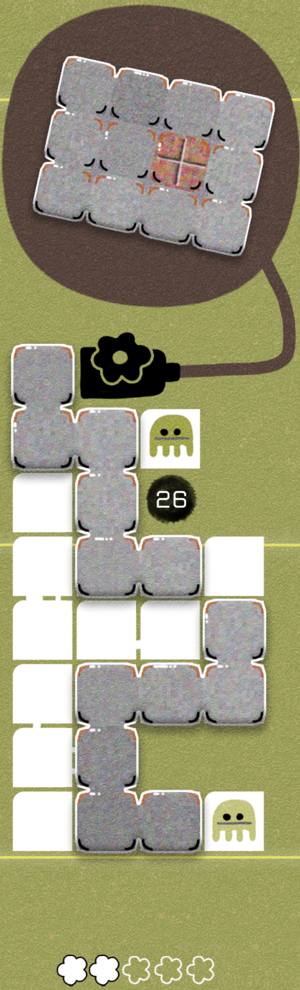
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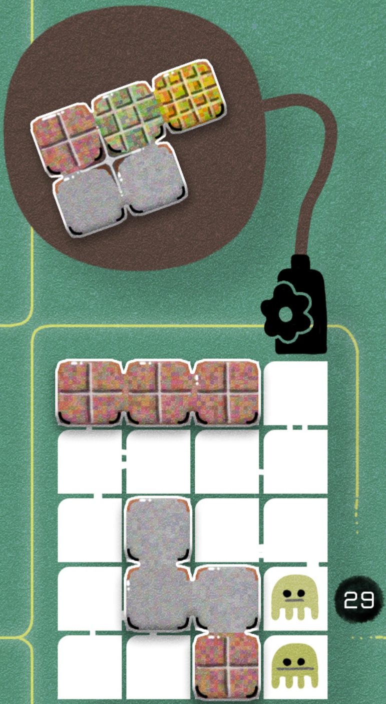
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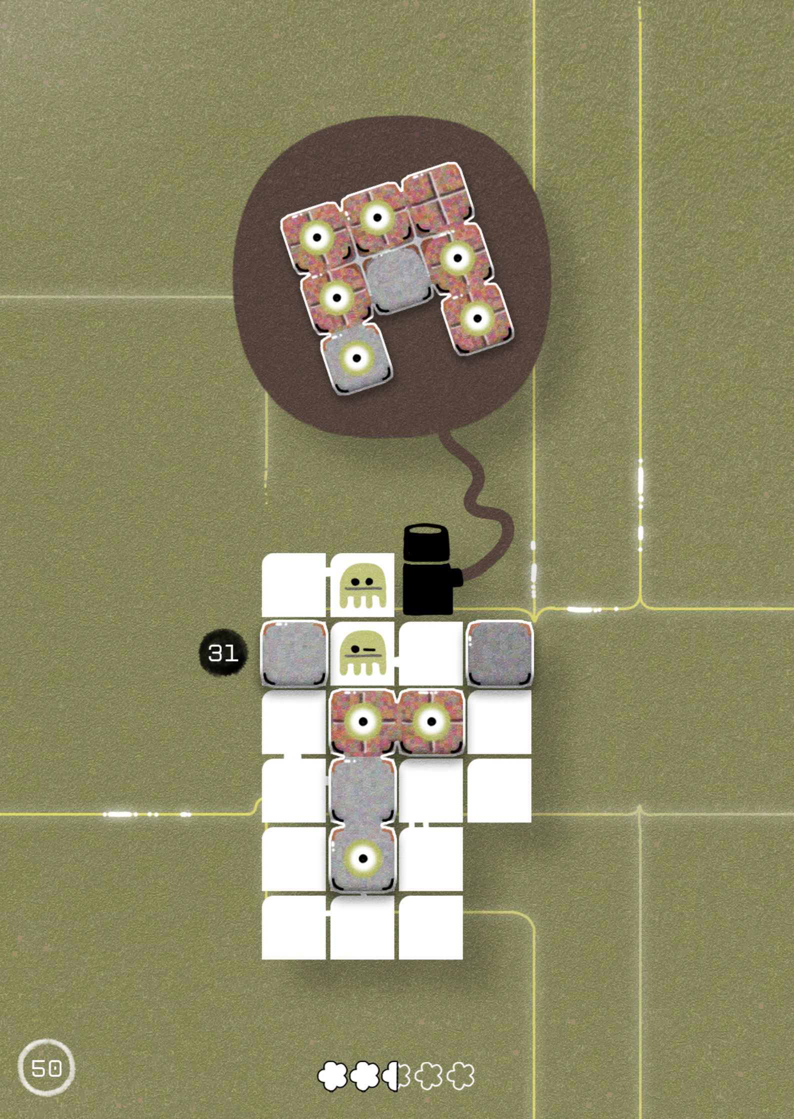
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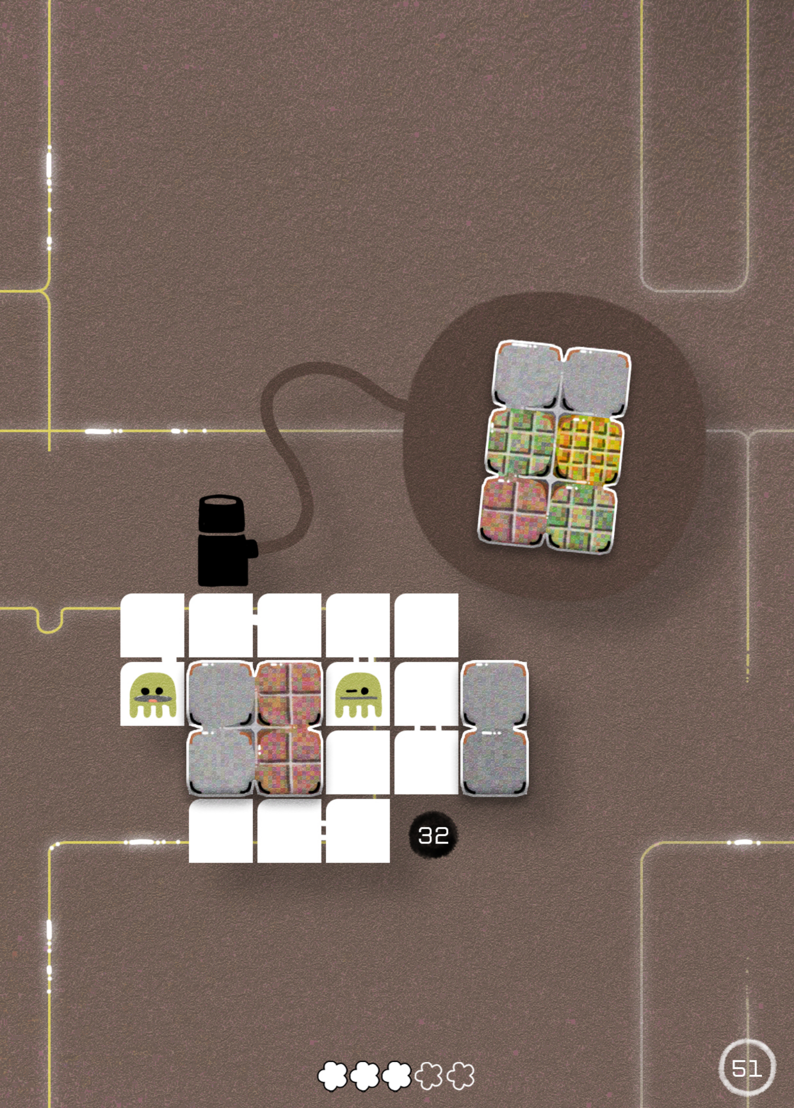
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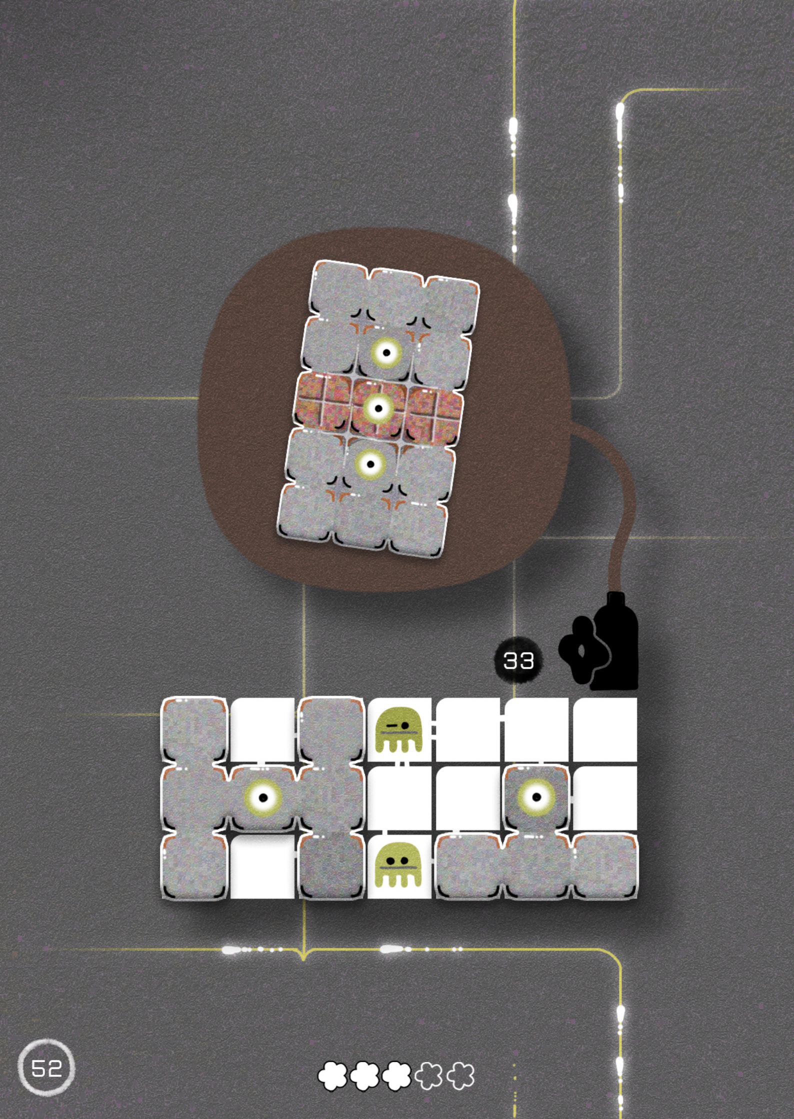
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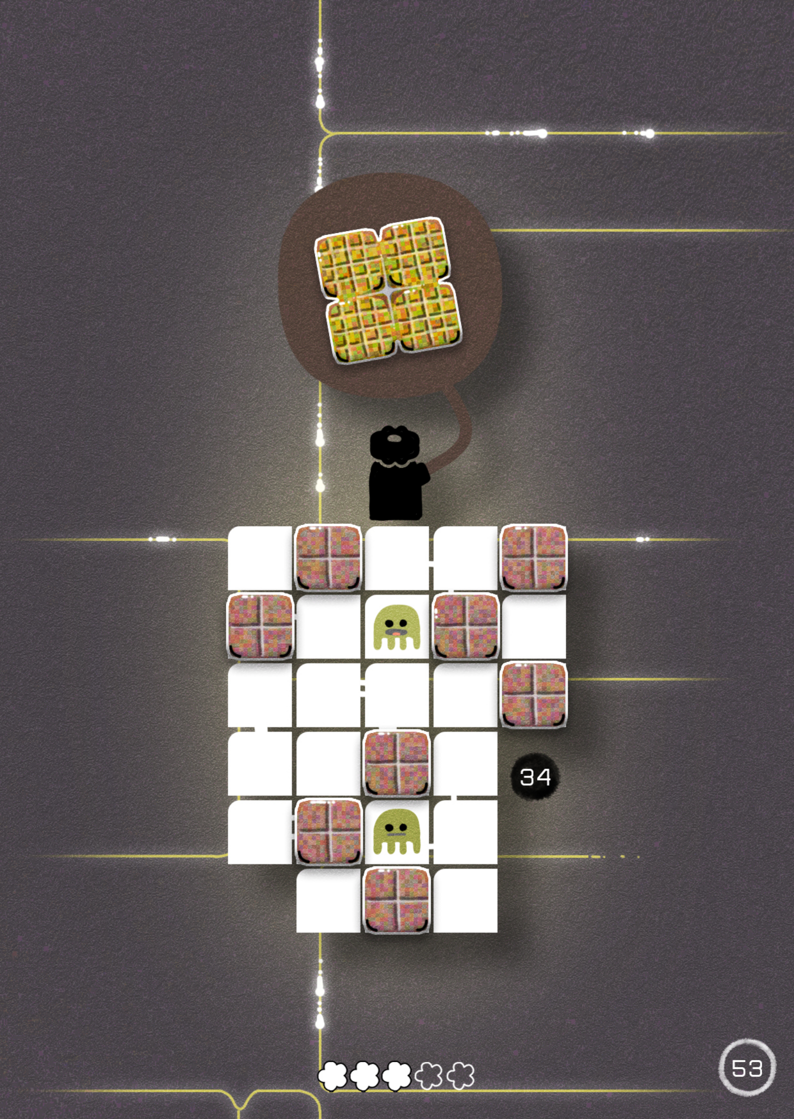
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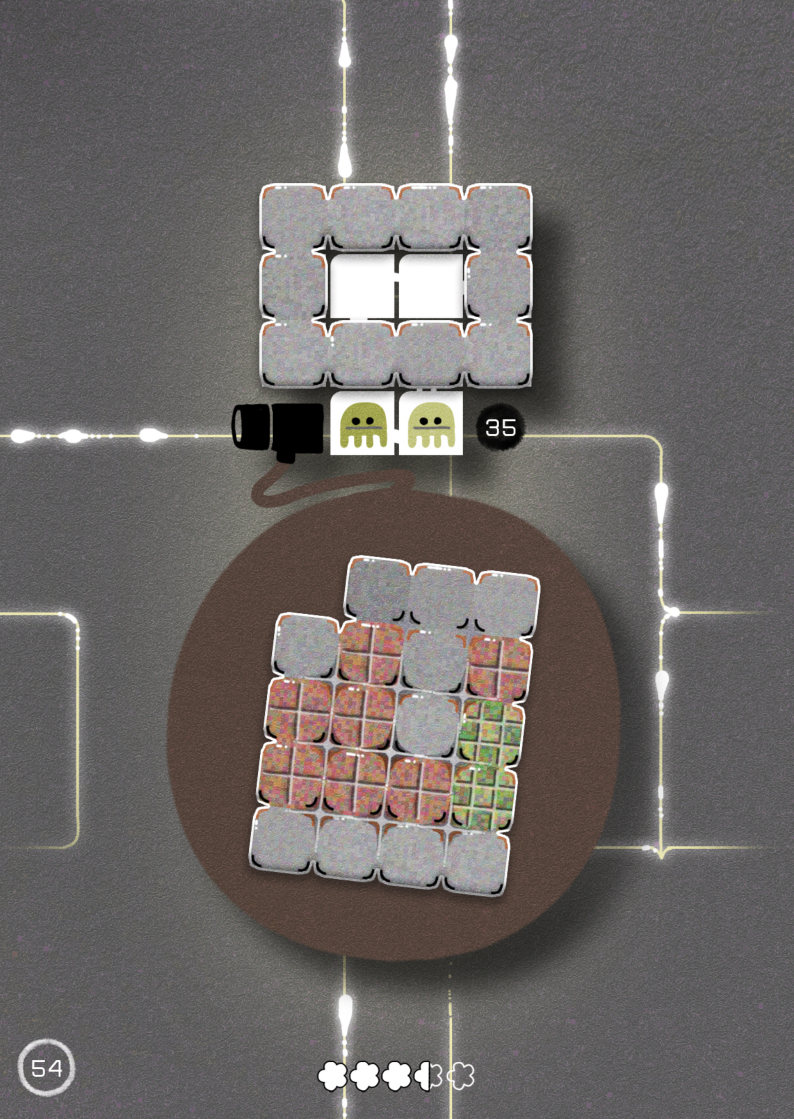
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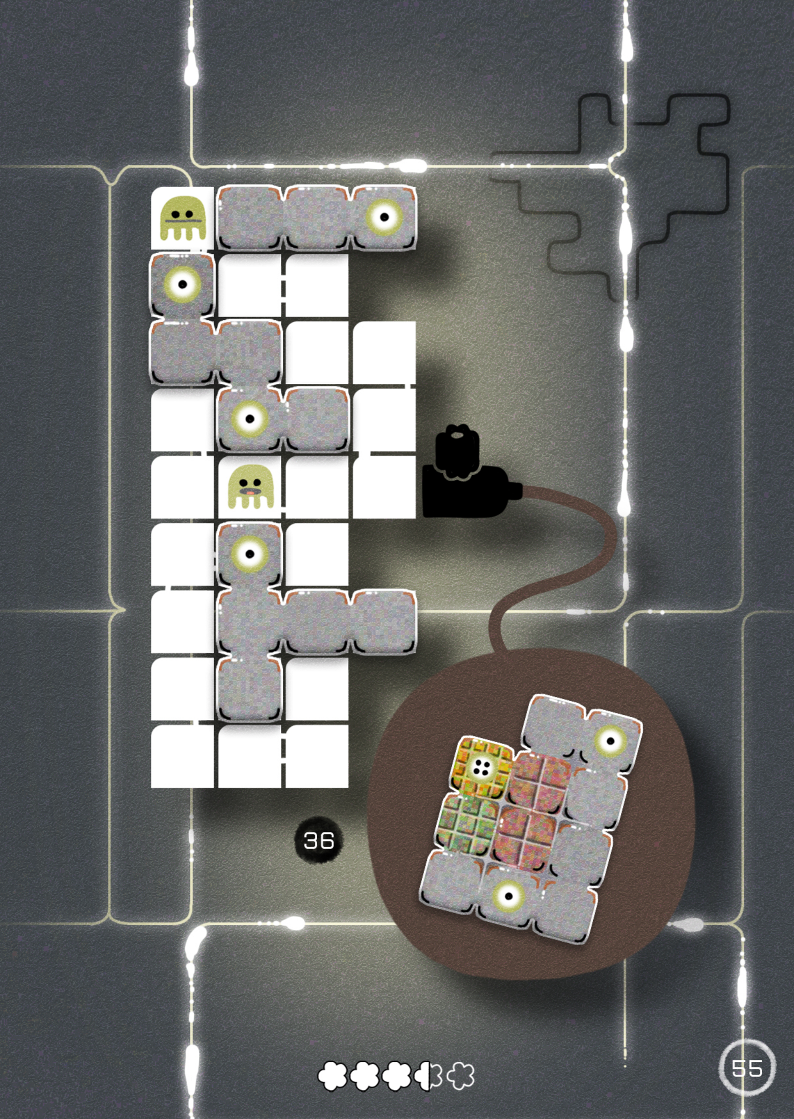
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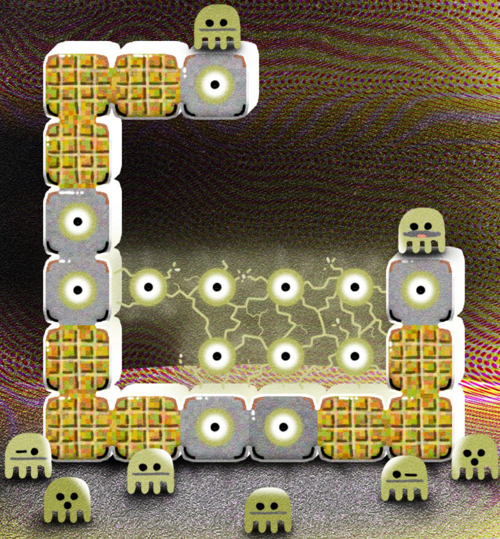
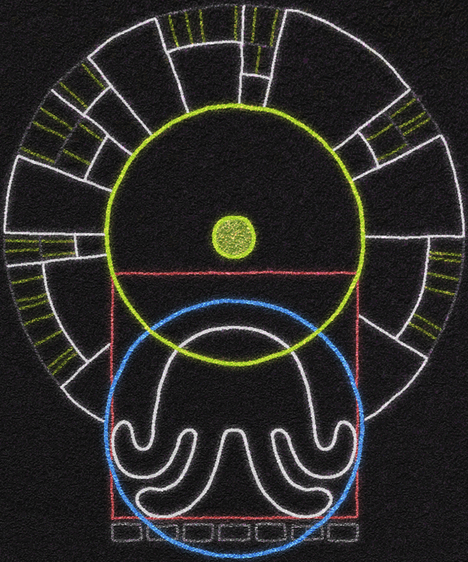
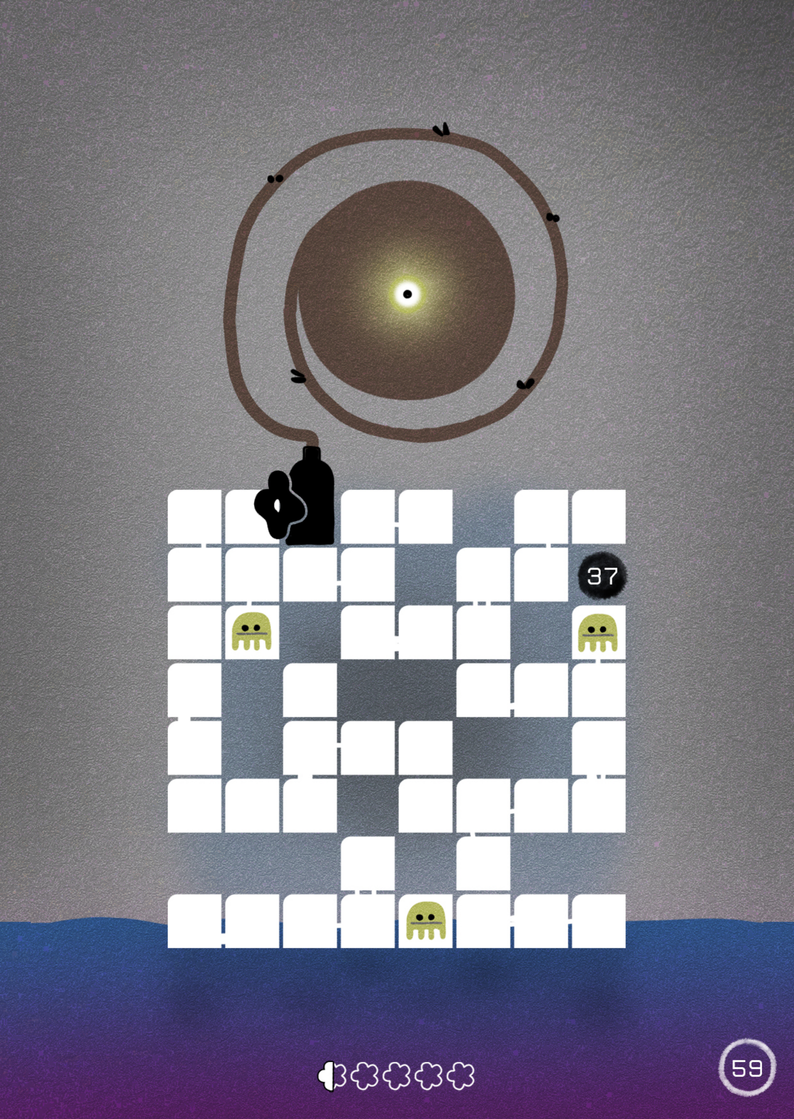
CHAPTER 4
SACRIFICE
PUZZLES 37-47





AT FORMATION A WORKER MUST CHOOSE THEIR [[**ROLE? / DESTINY?**]] THEY CAN WORK ON THE [[**RAW MATERIAL?**]] OR THEY CAN BECOME THE [[**PURE MATERIAL?**]] [[**LOVE**]] IS SCARCE BUT ESSENTIAL TO THE [[**WORK**]] SACRIFICE IS TEMPORARY ART IS F O R E V E R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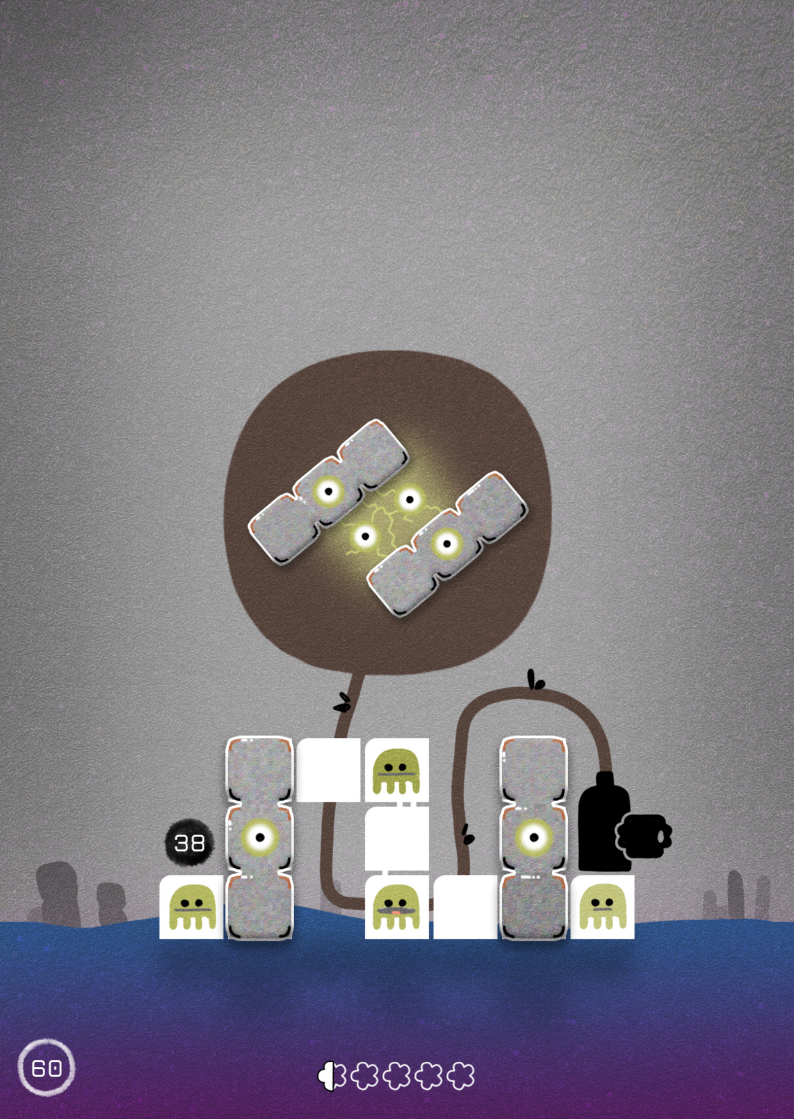
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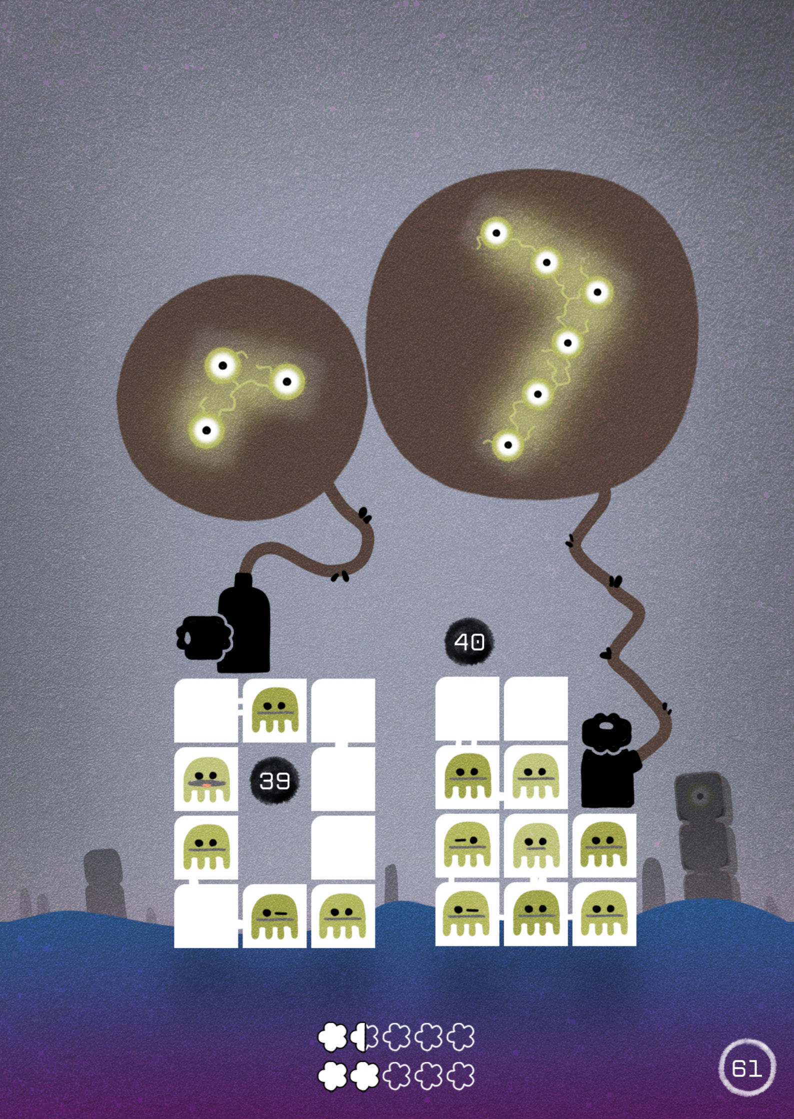
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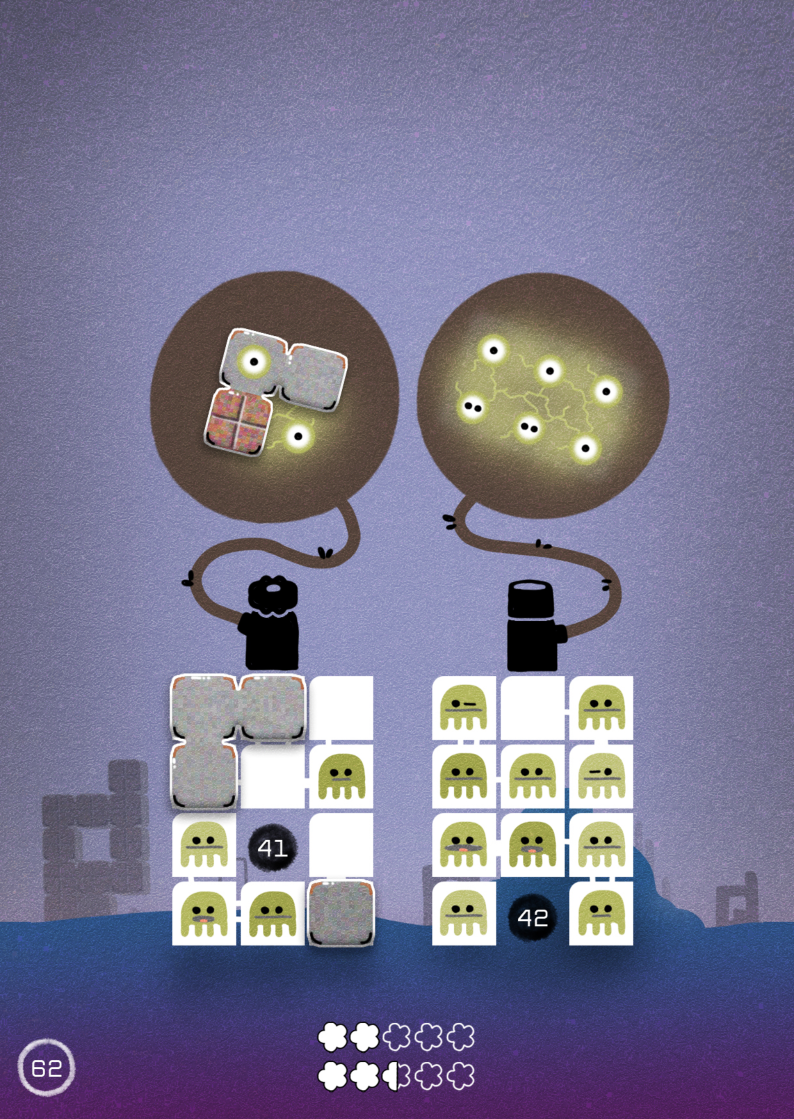
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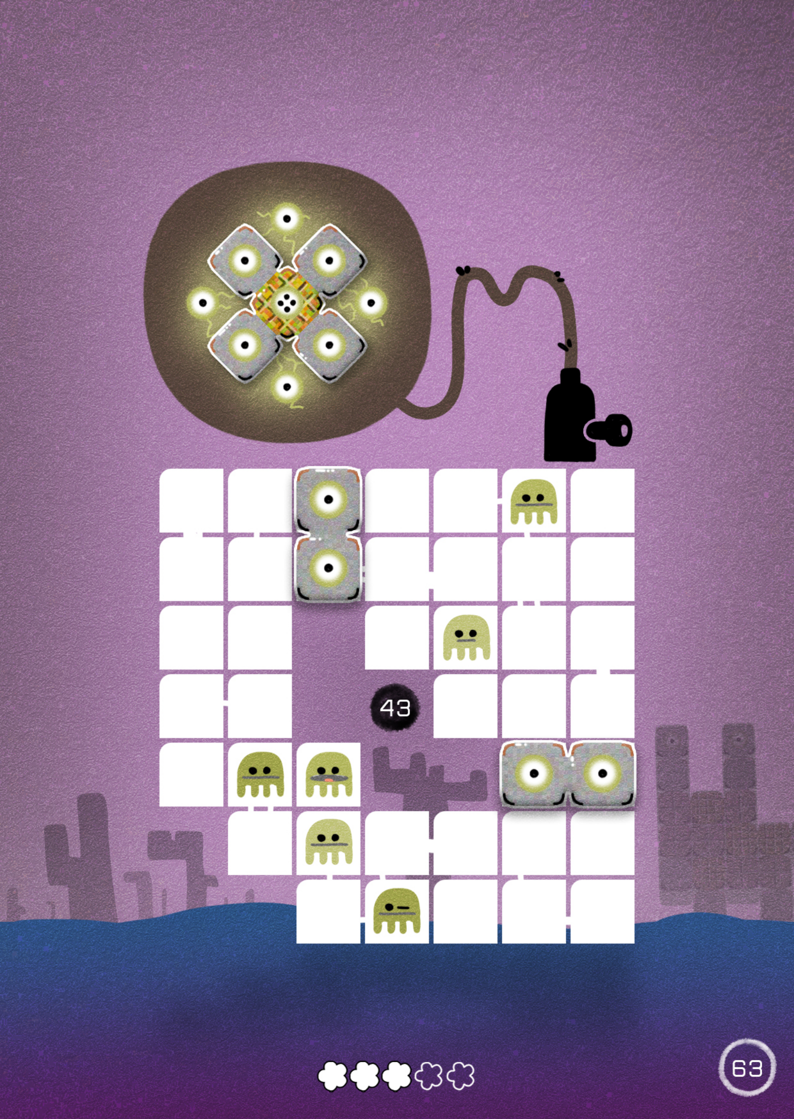
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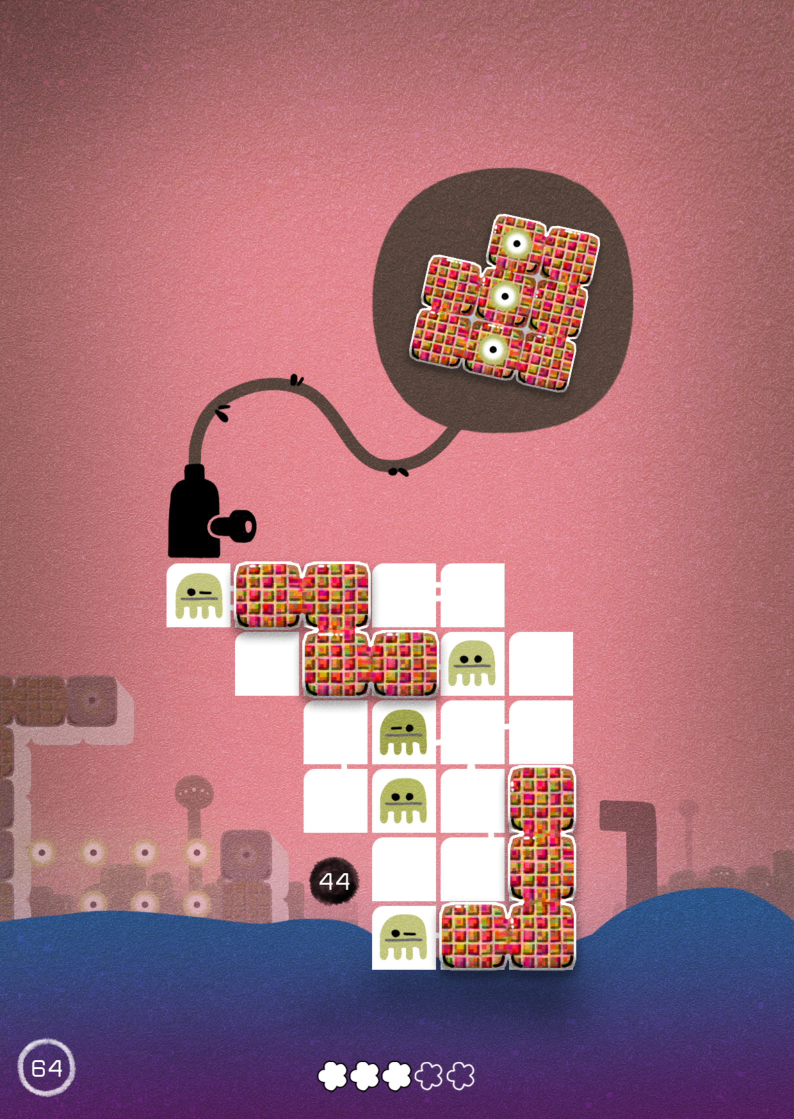
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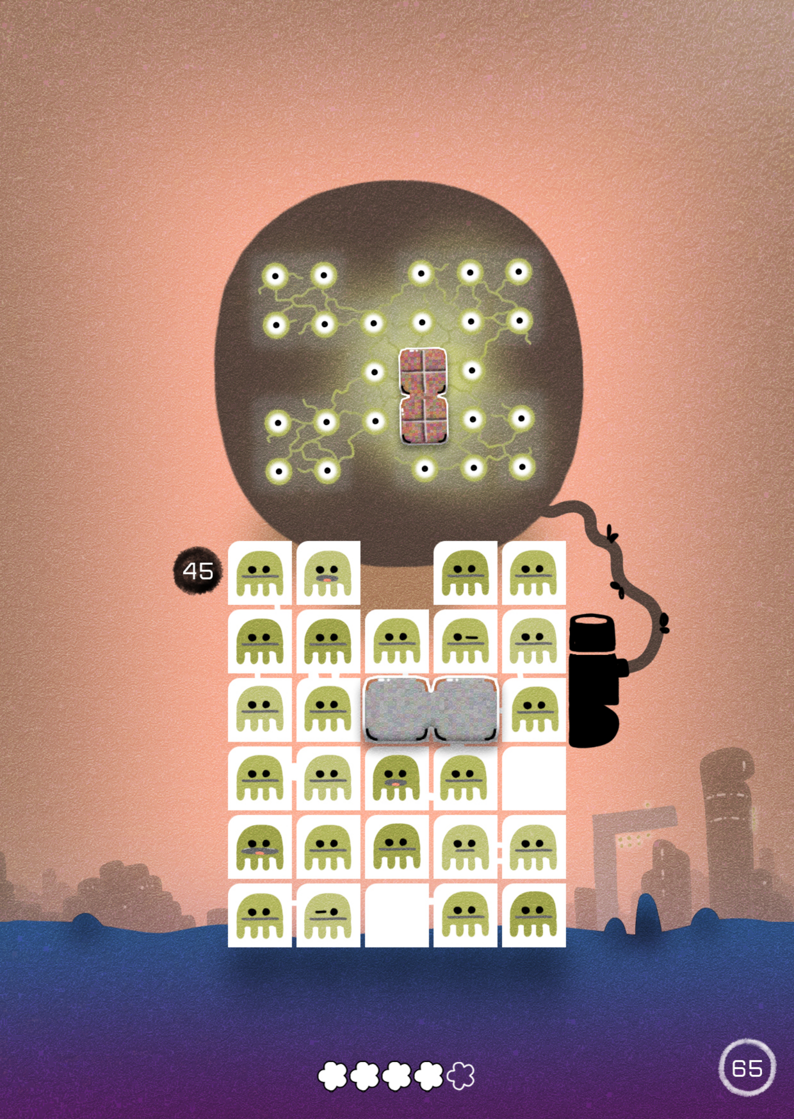
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CHAPTER 5
SUSTAINABILITY
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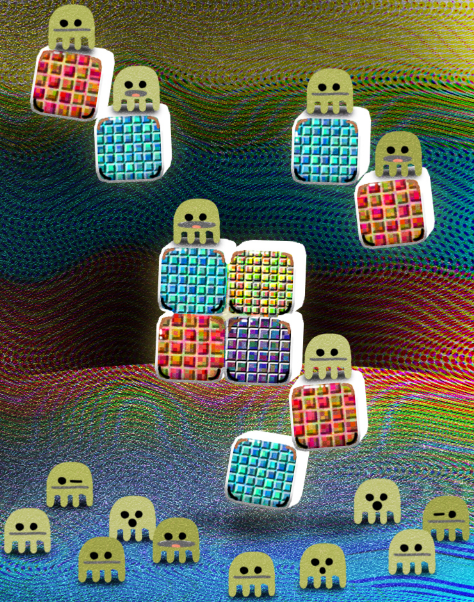

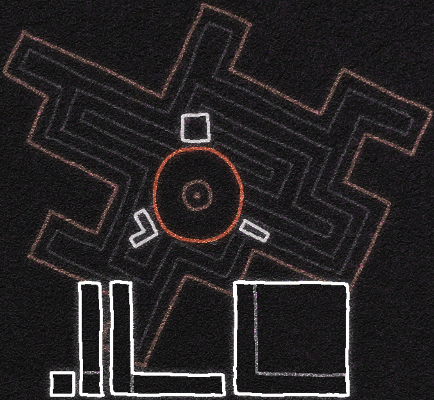

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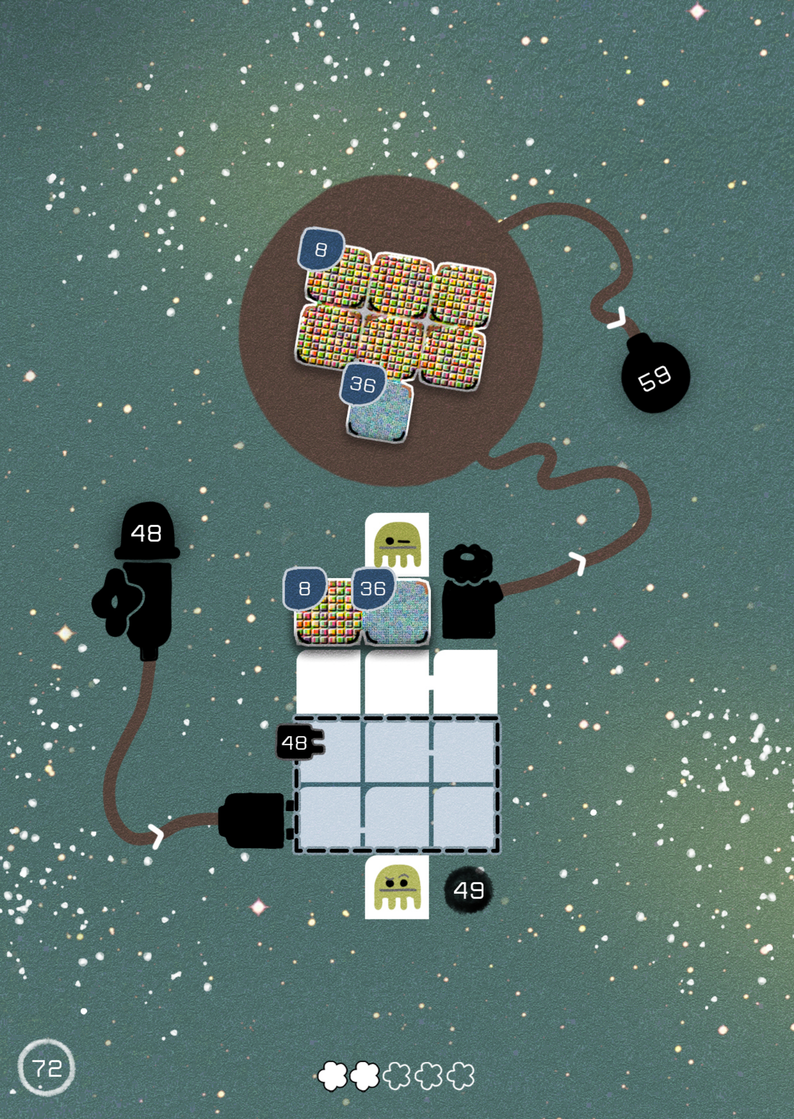
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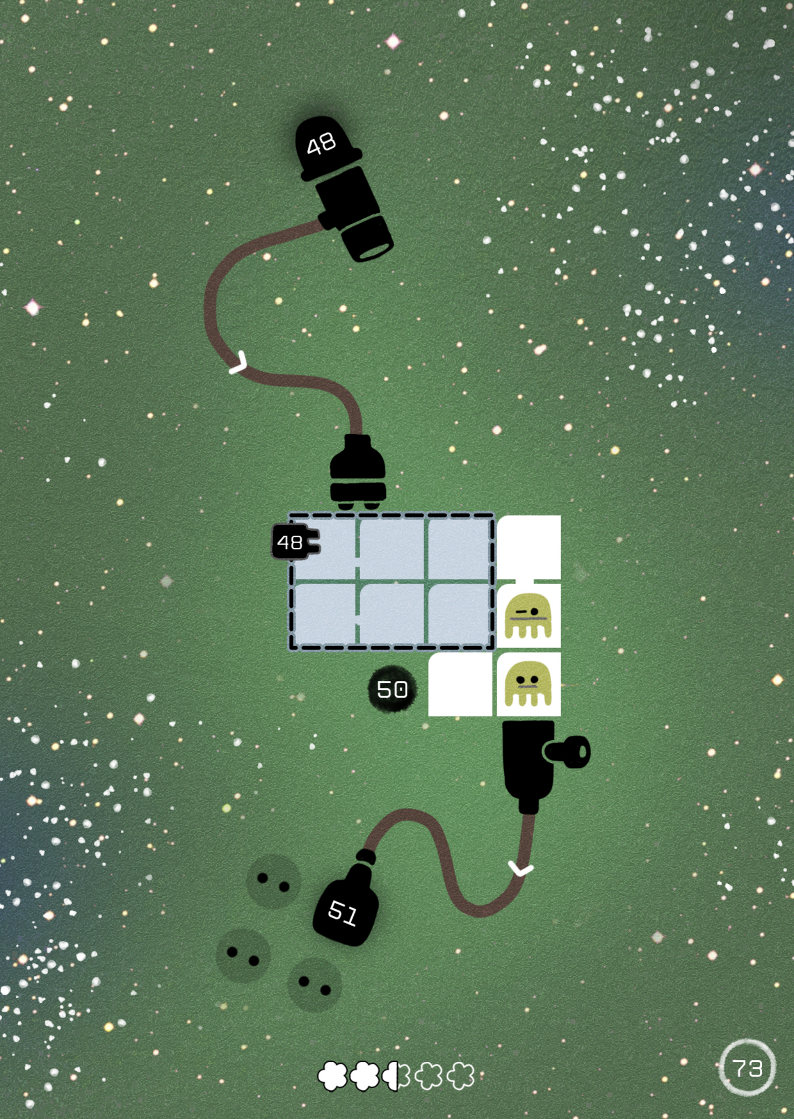
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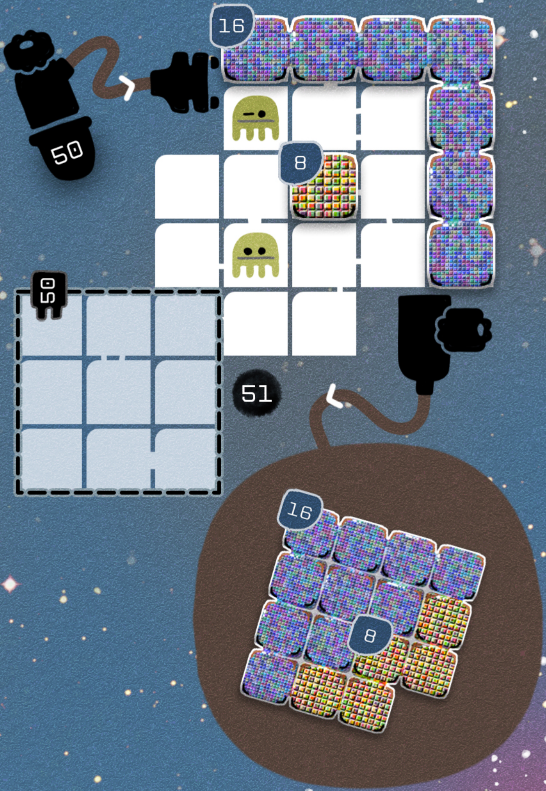
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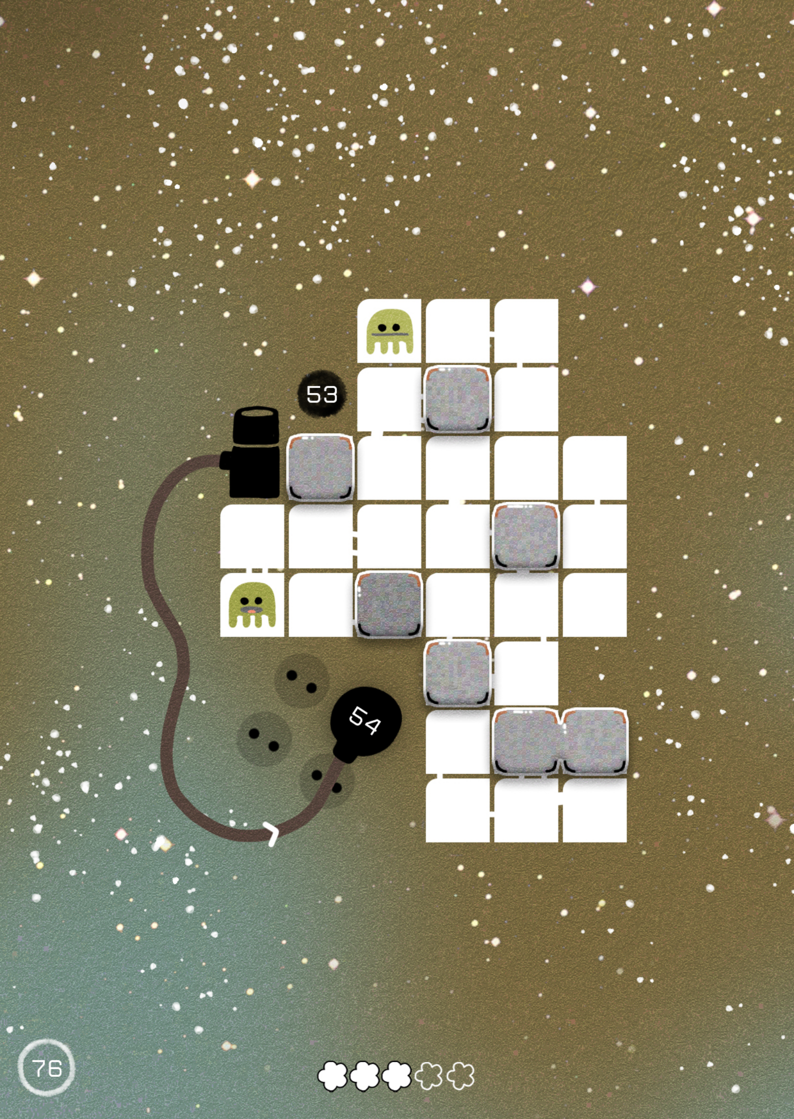
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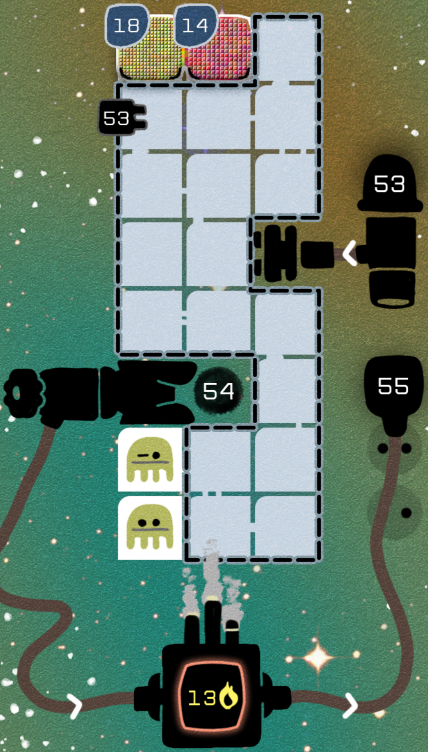
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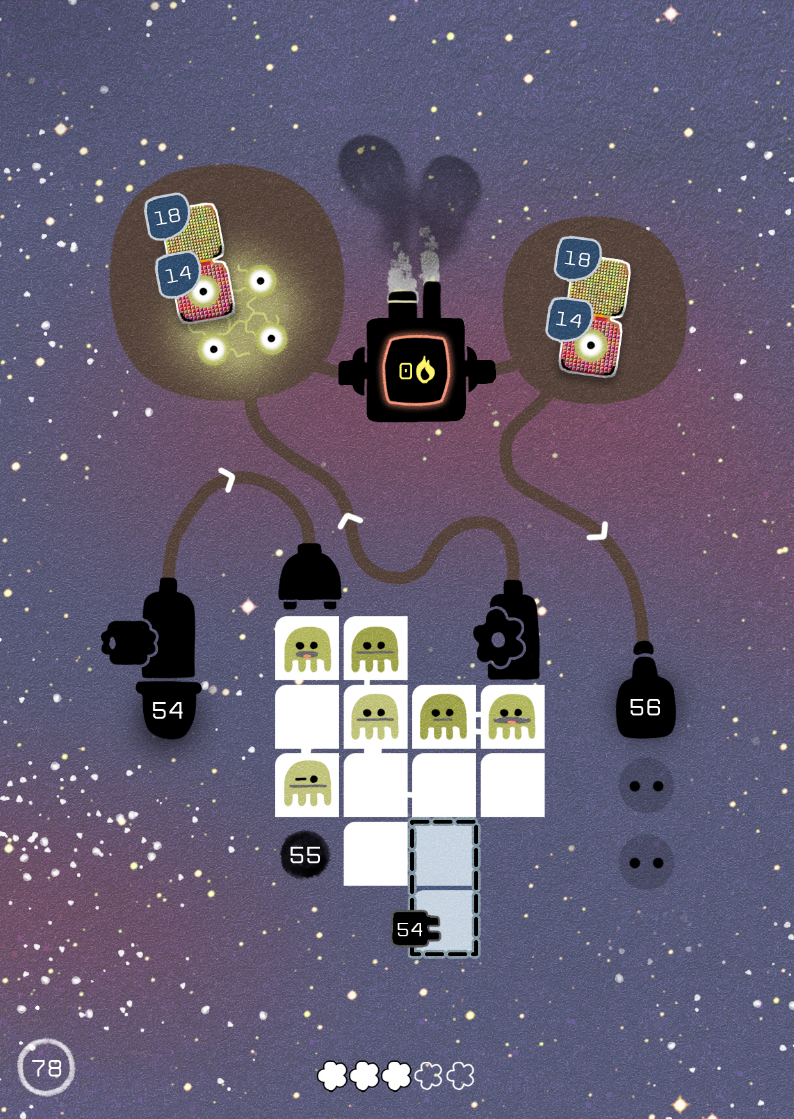
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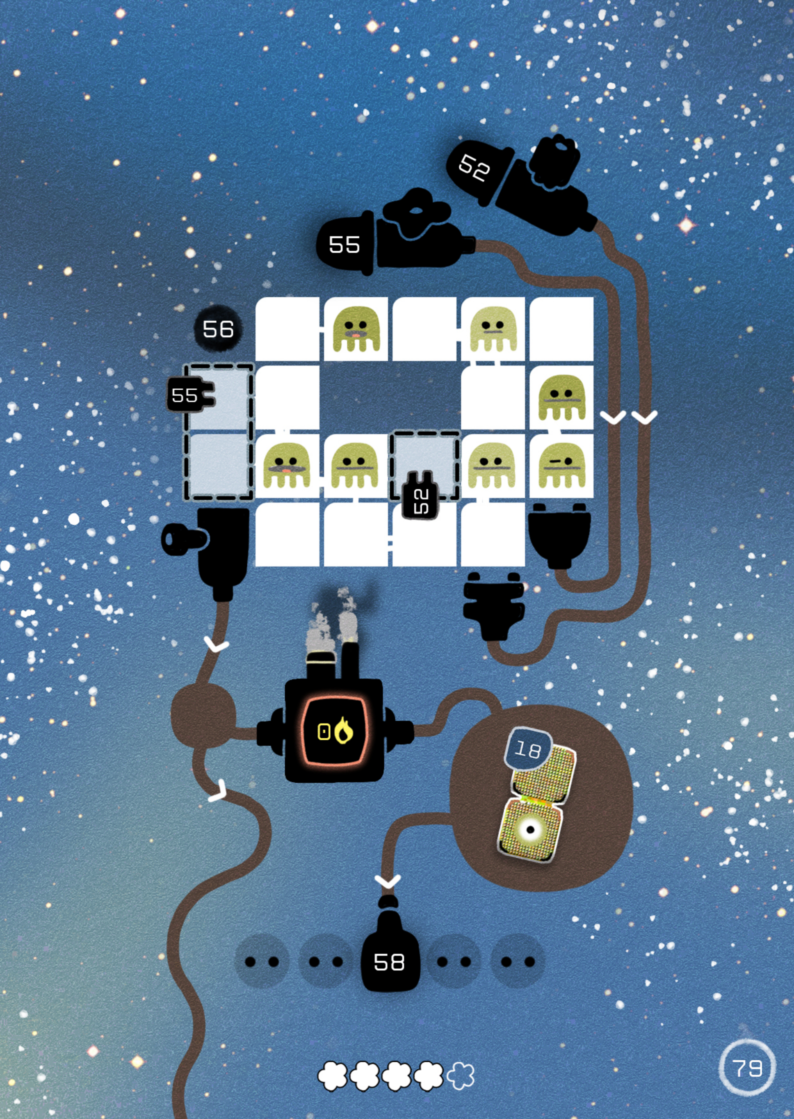
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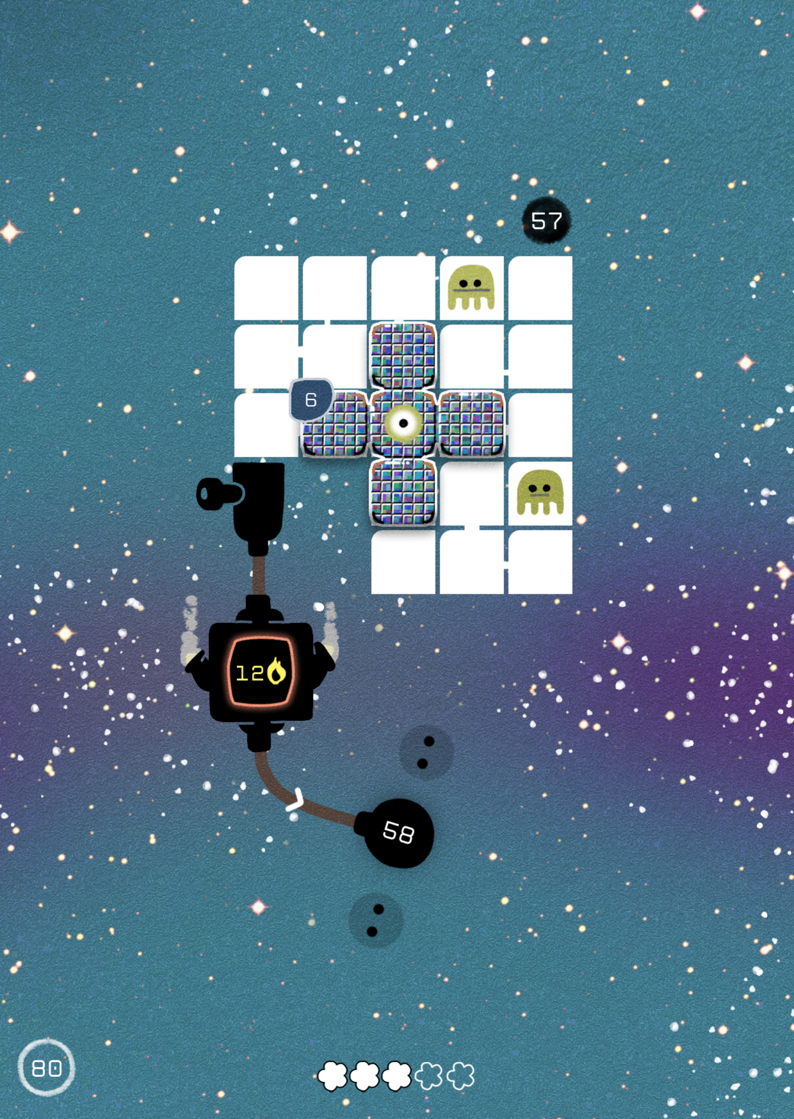
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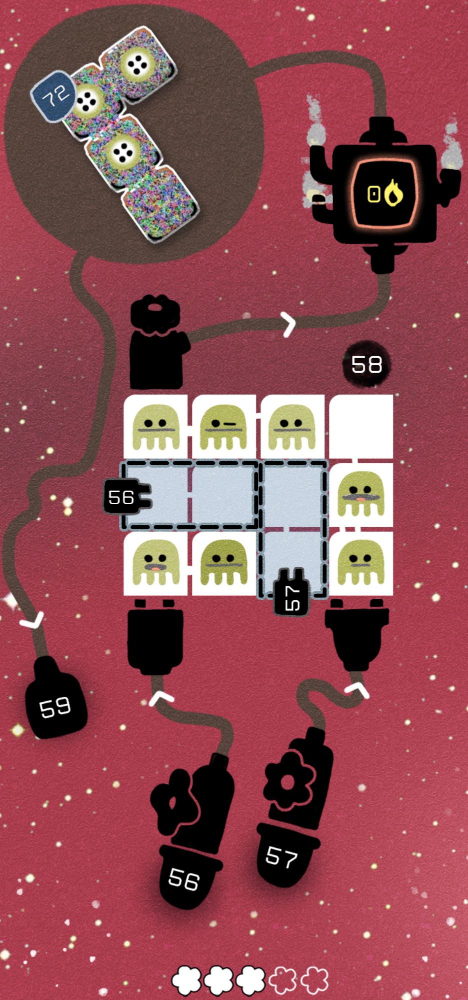
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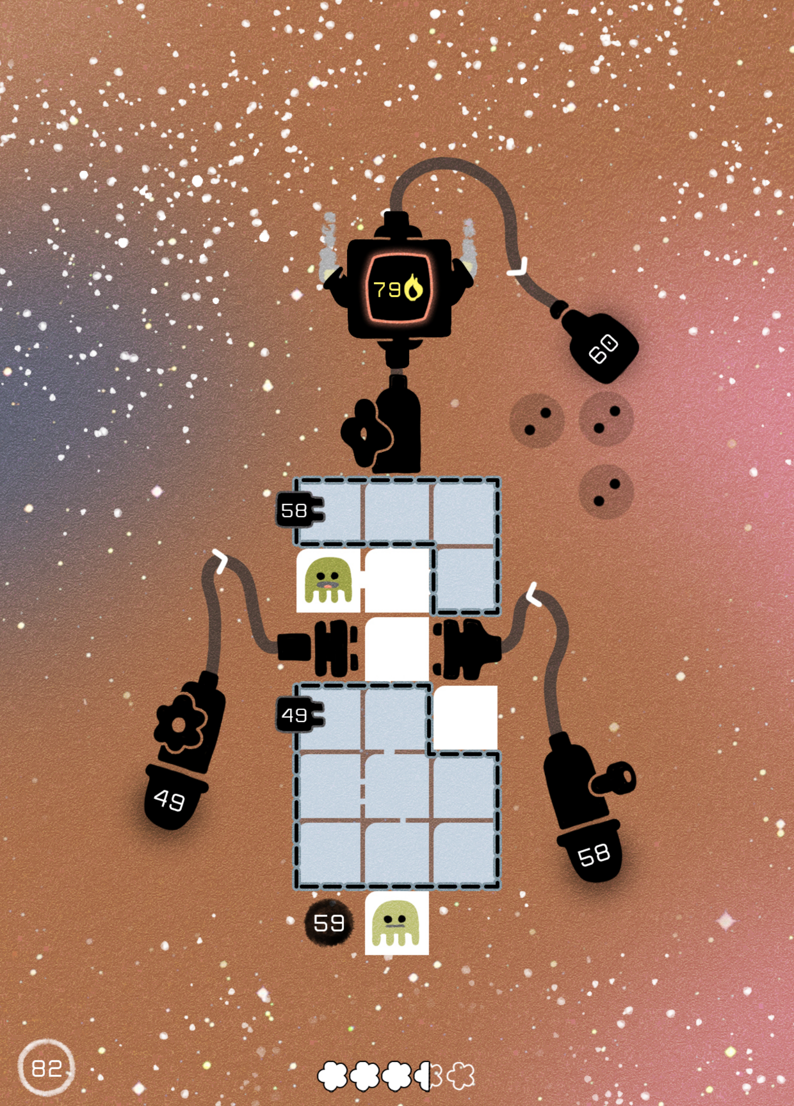
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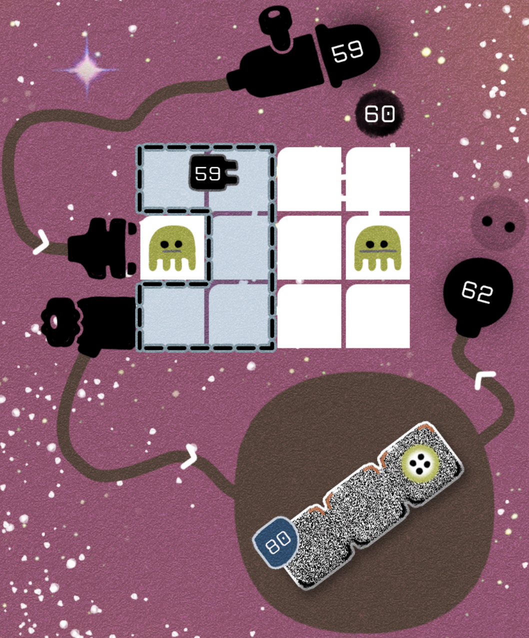
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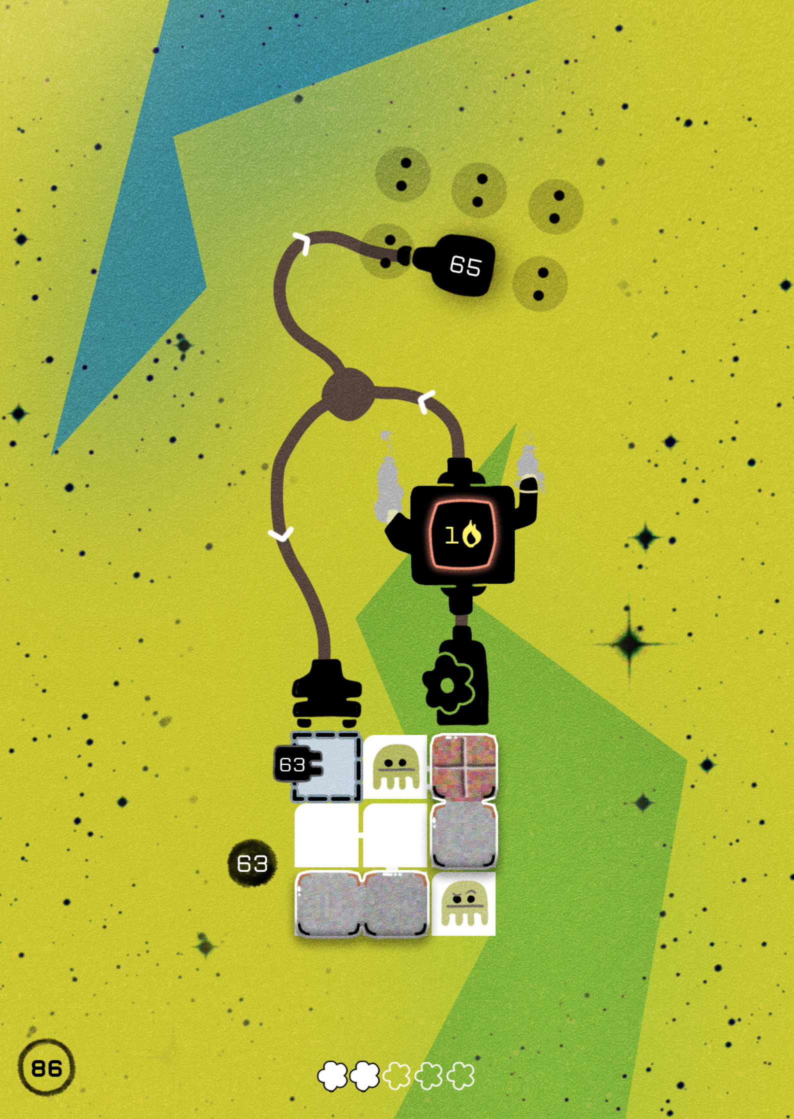
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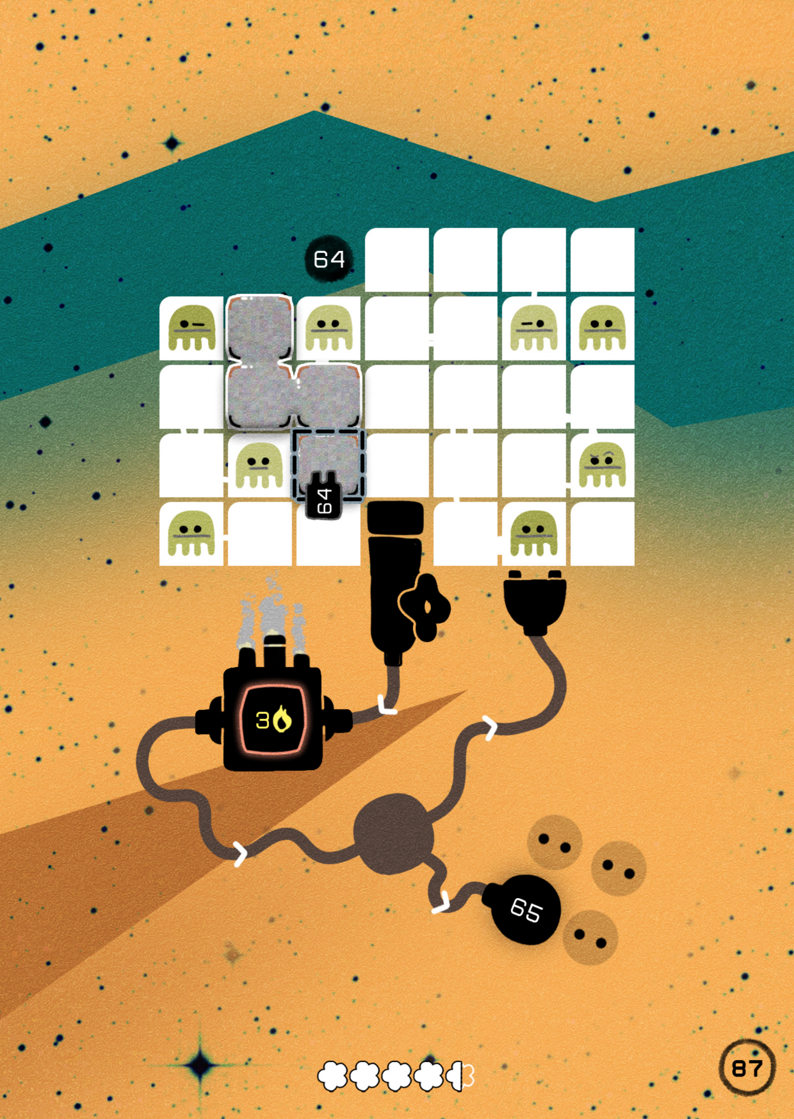
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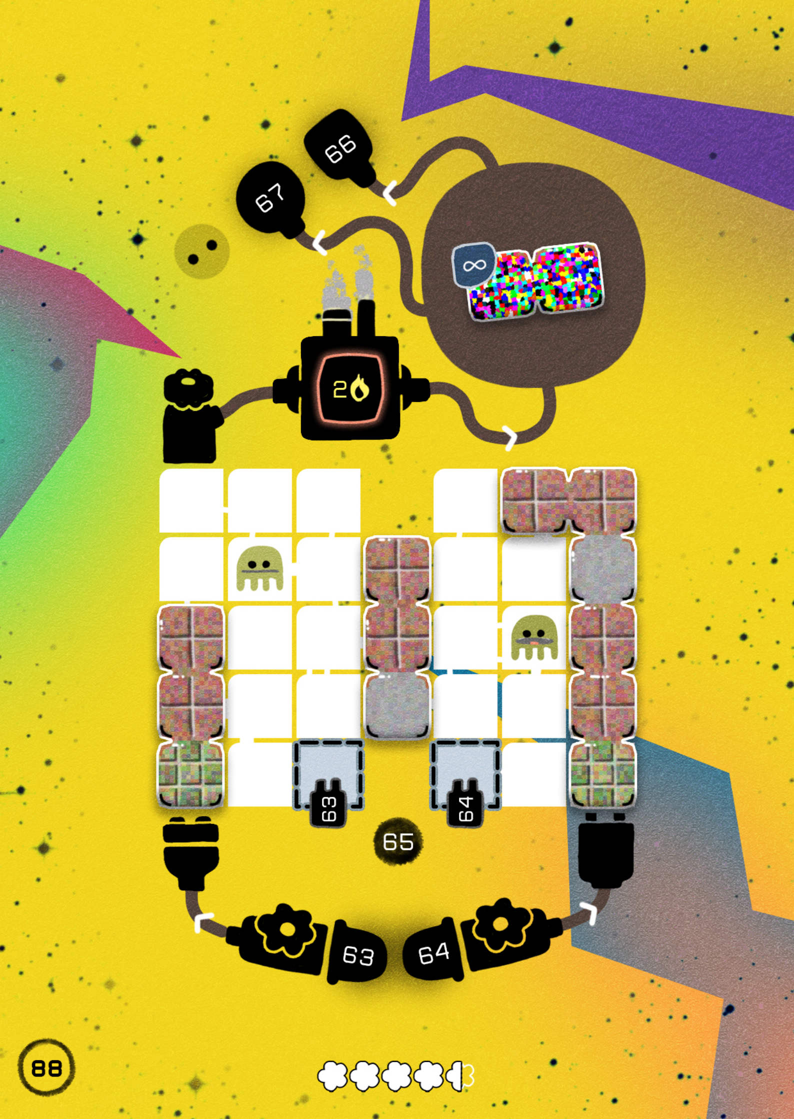
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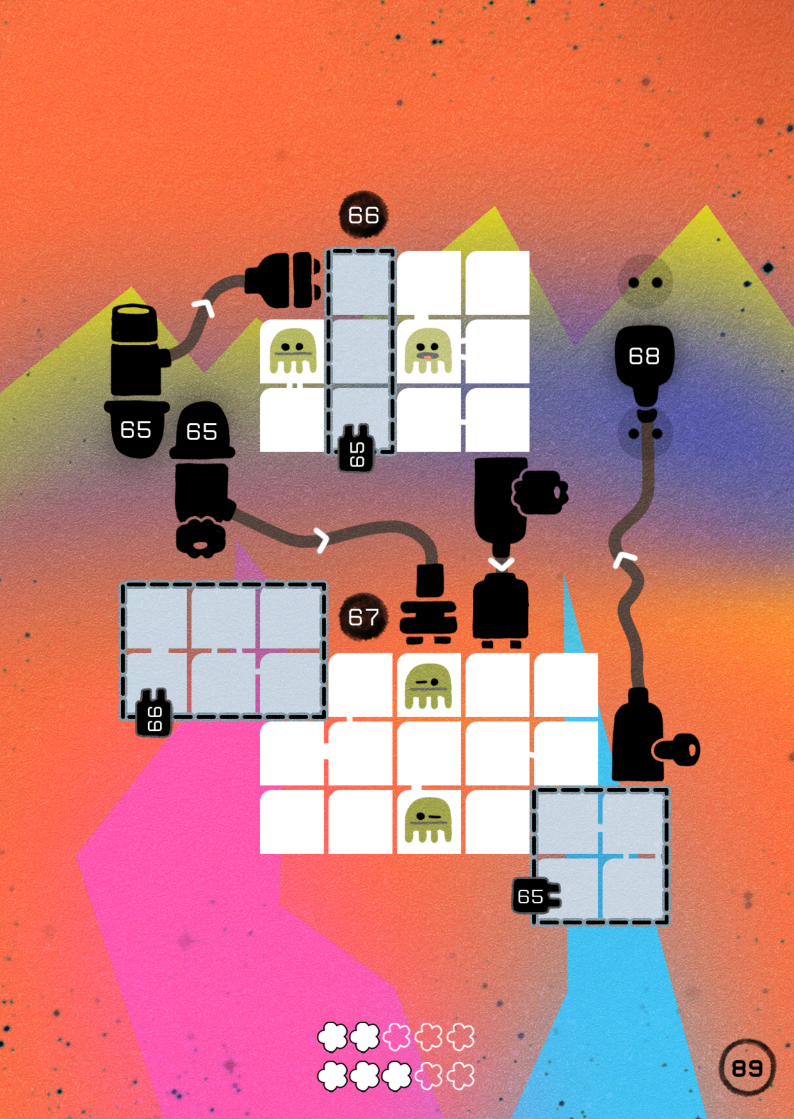
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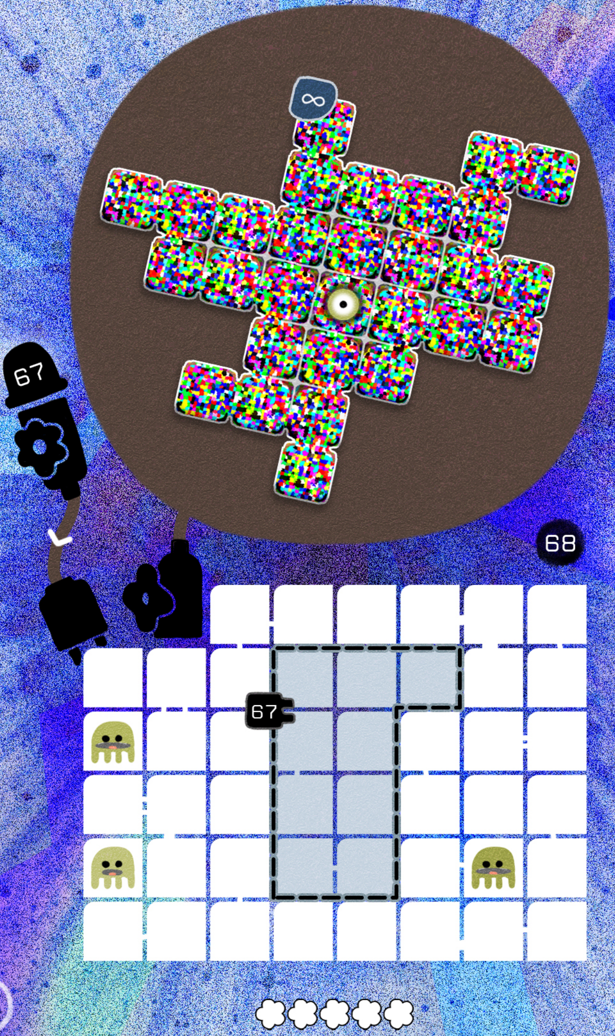
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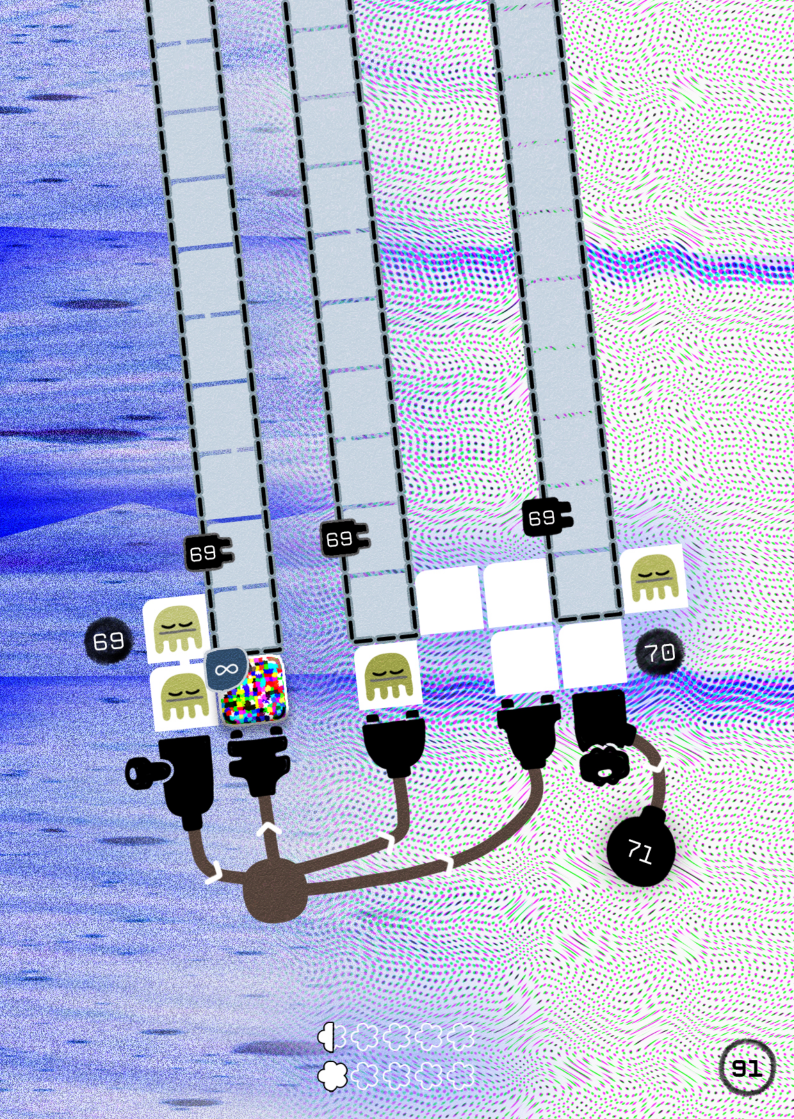
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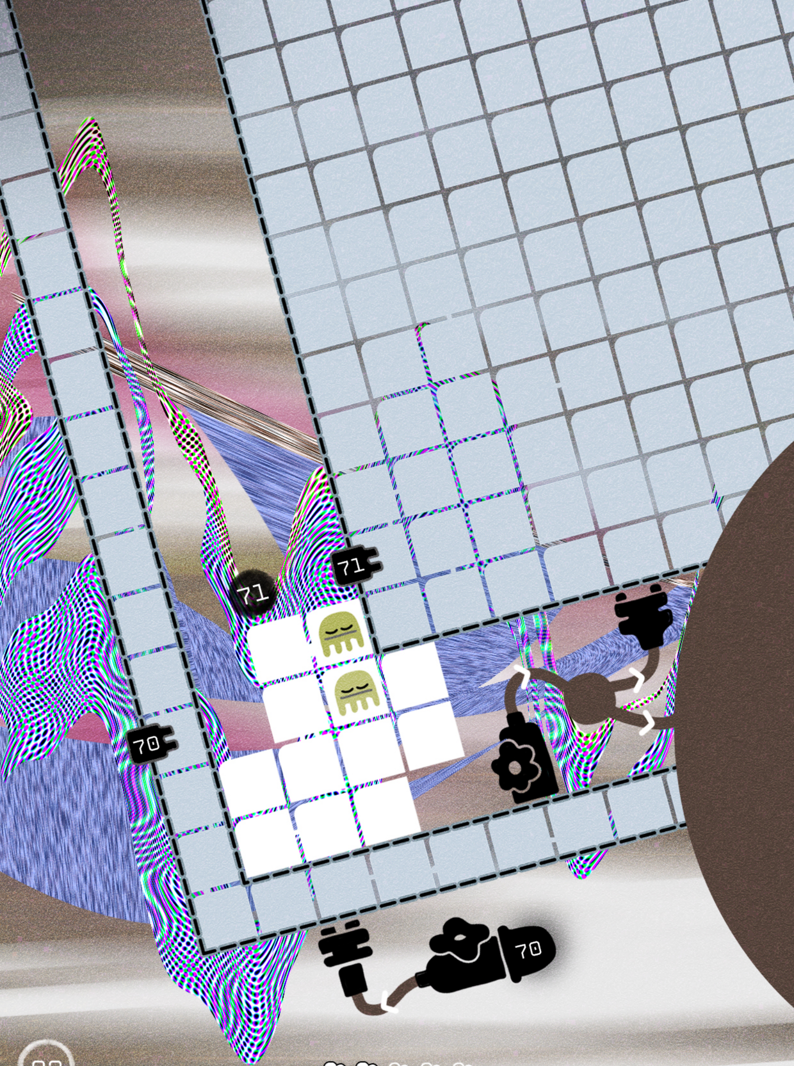
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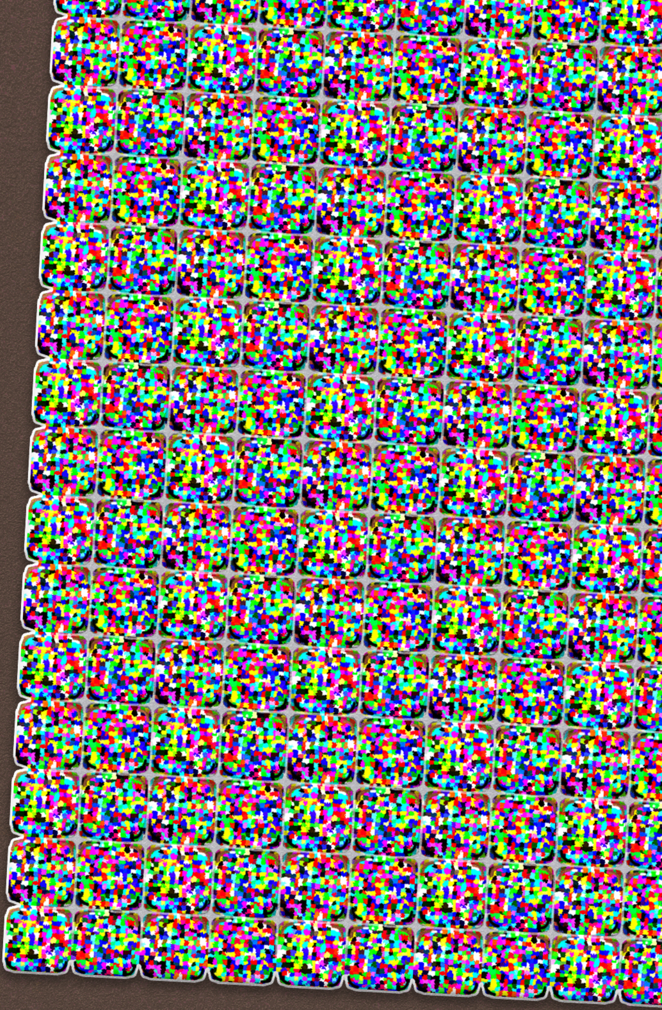

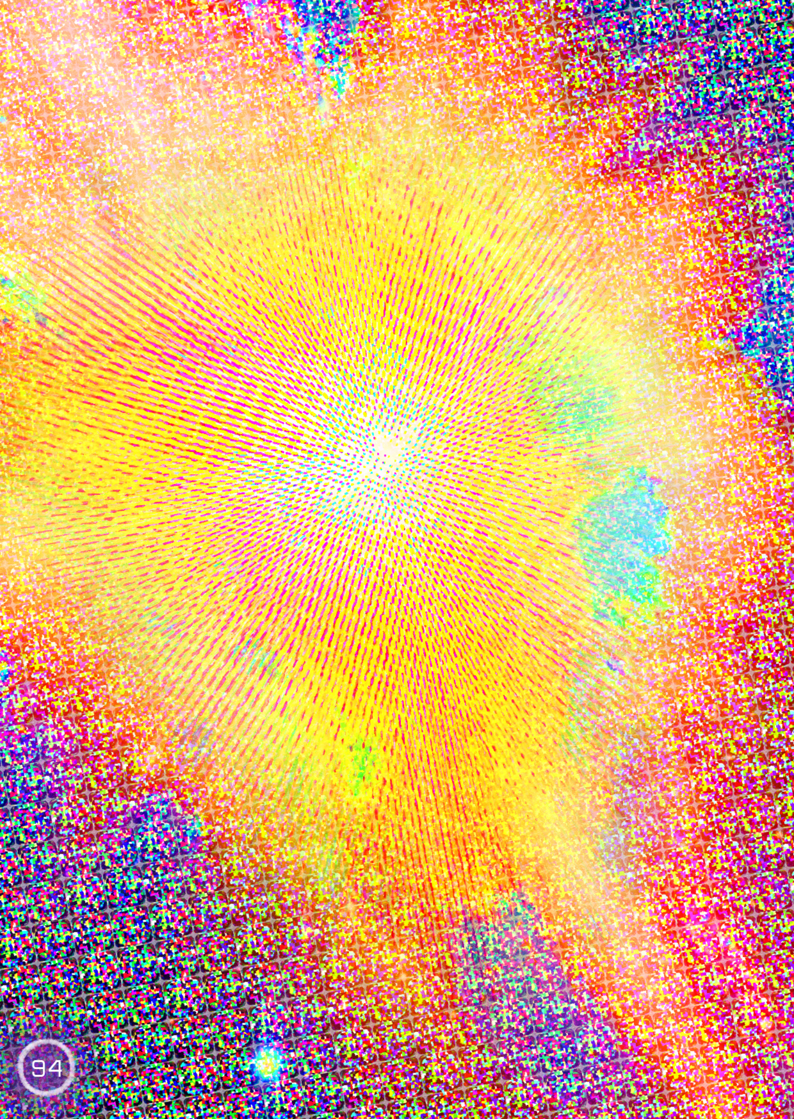

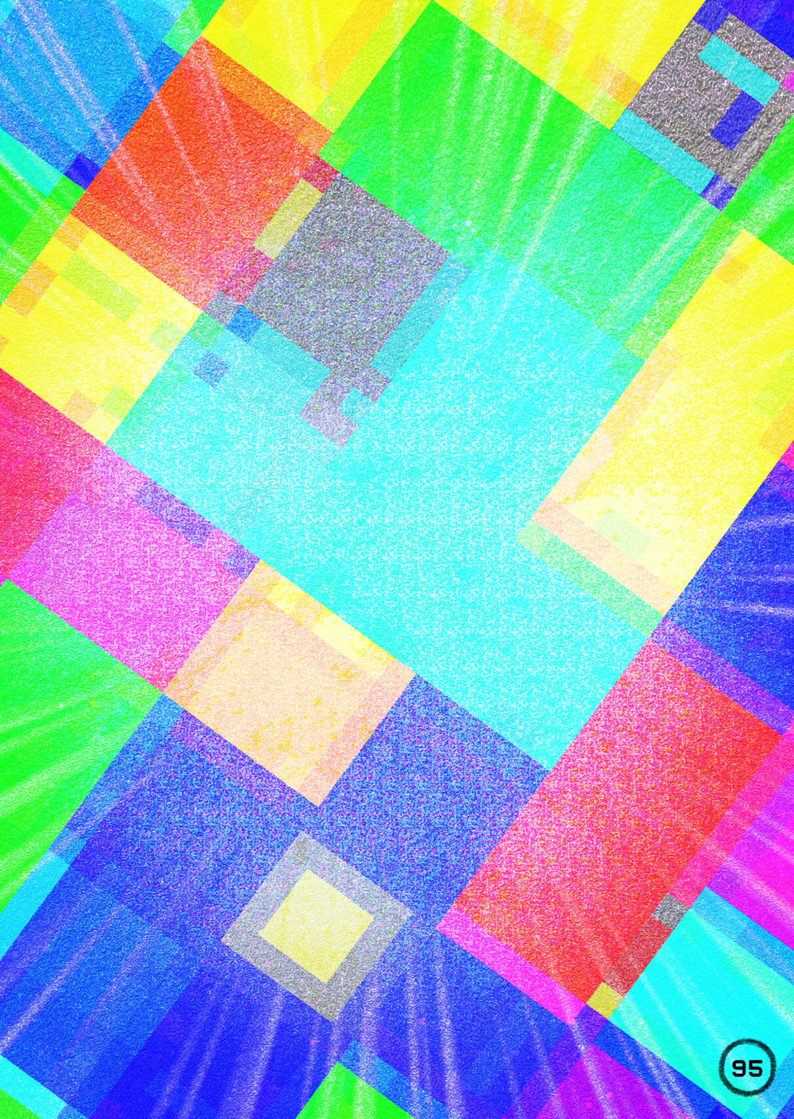

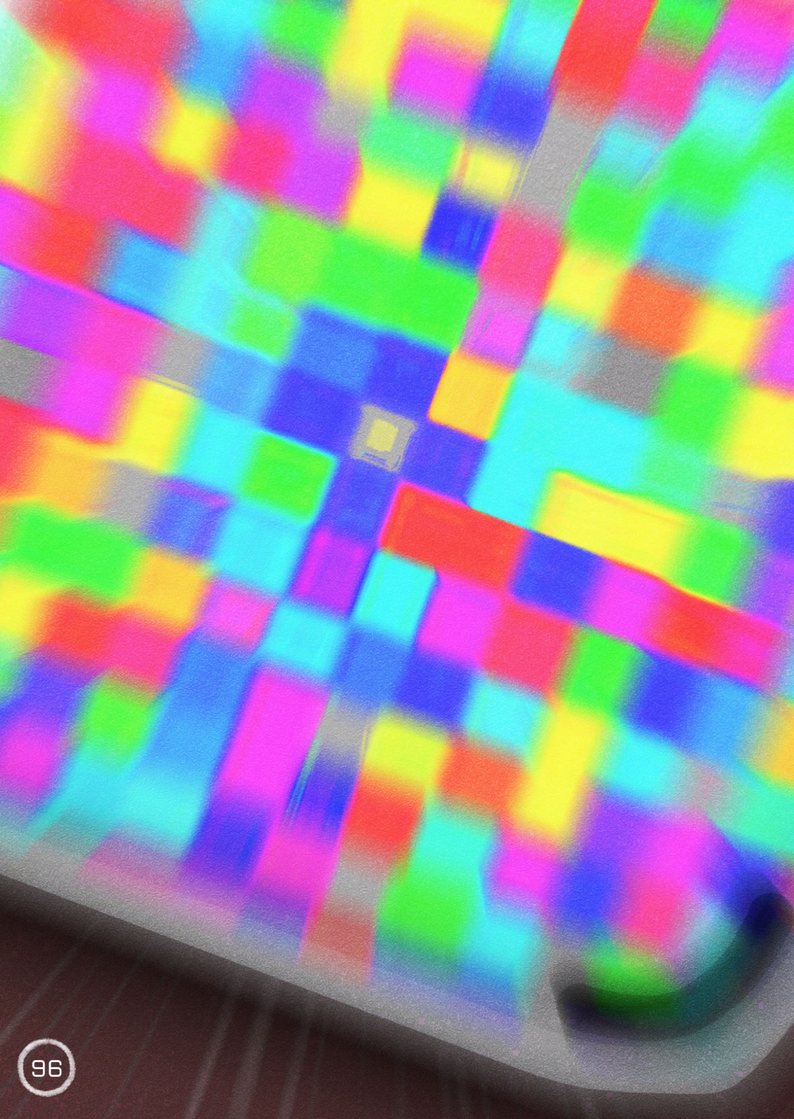

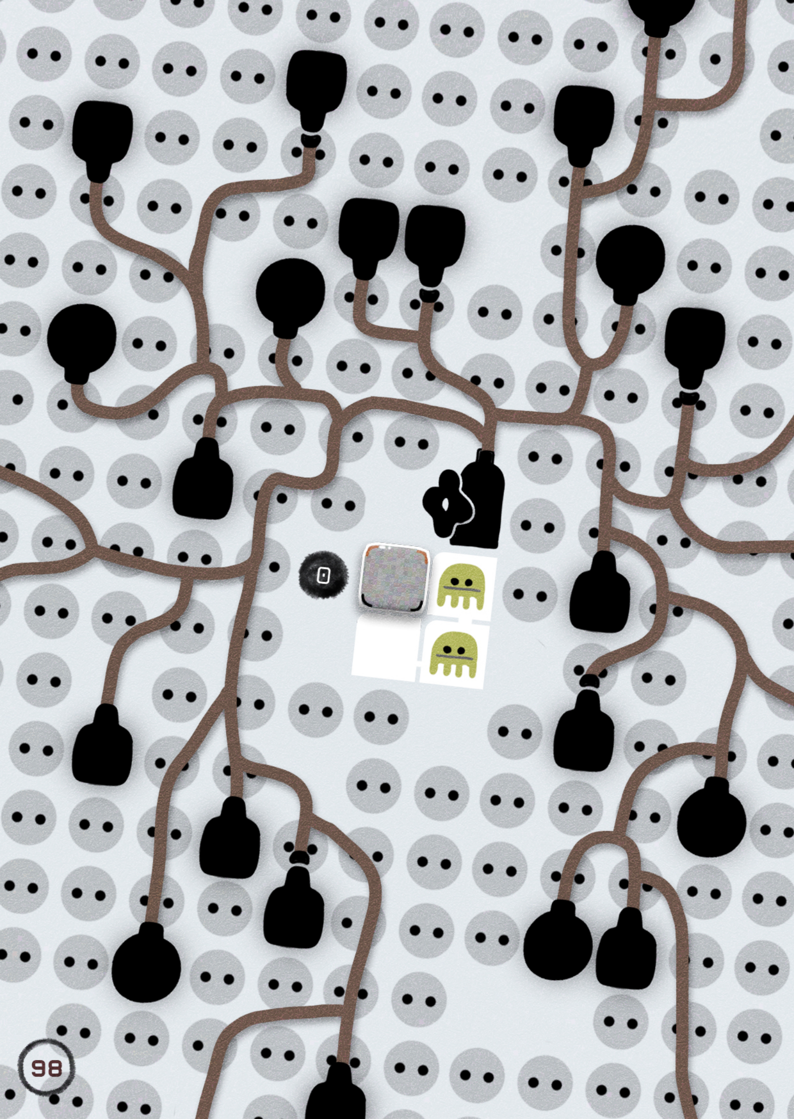

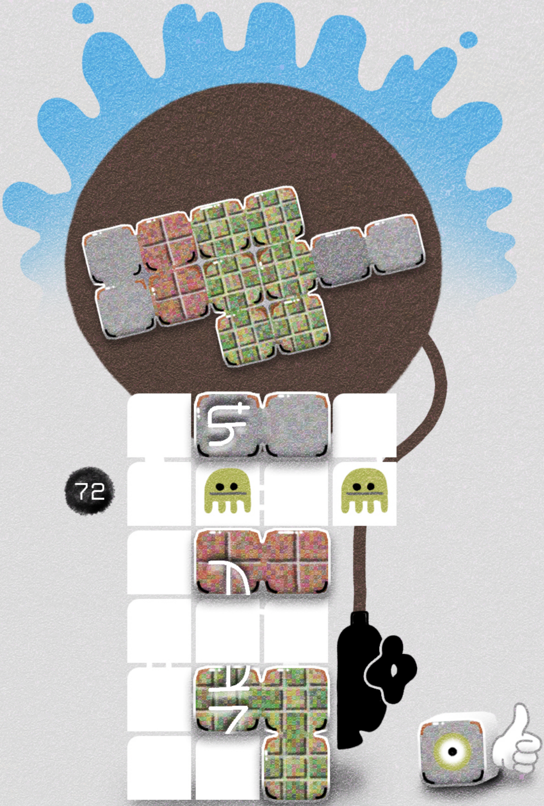

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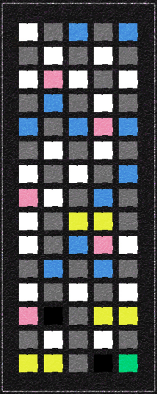

APPENDIX
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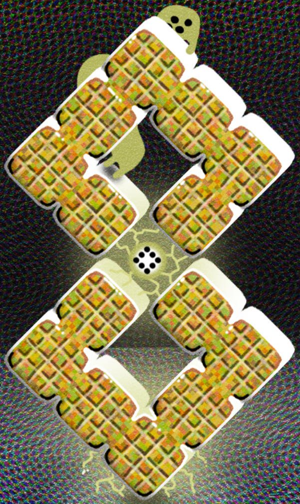
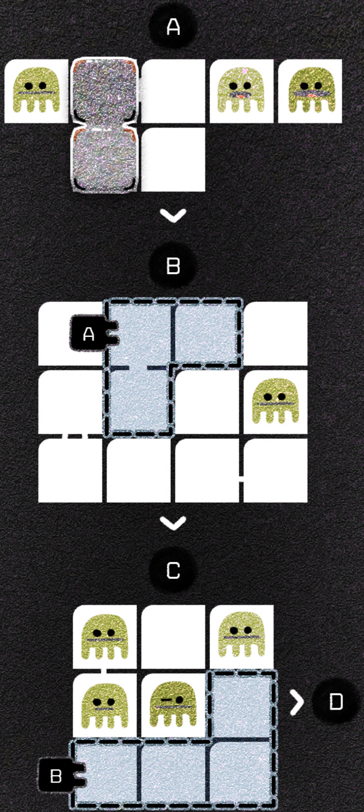
PUZZLES A-I

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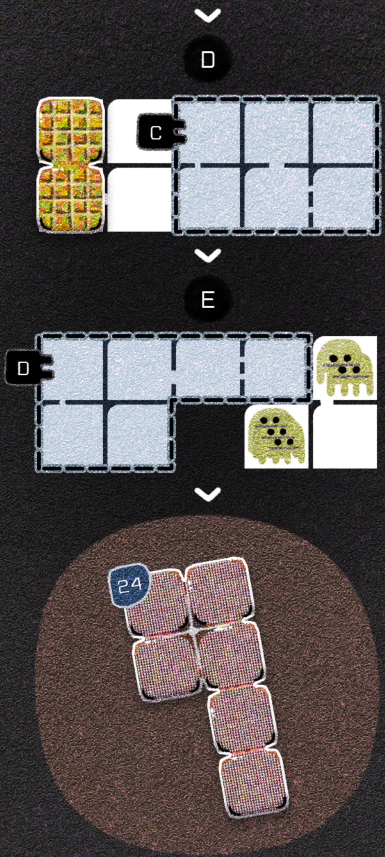
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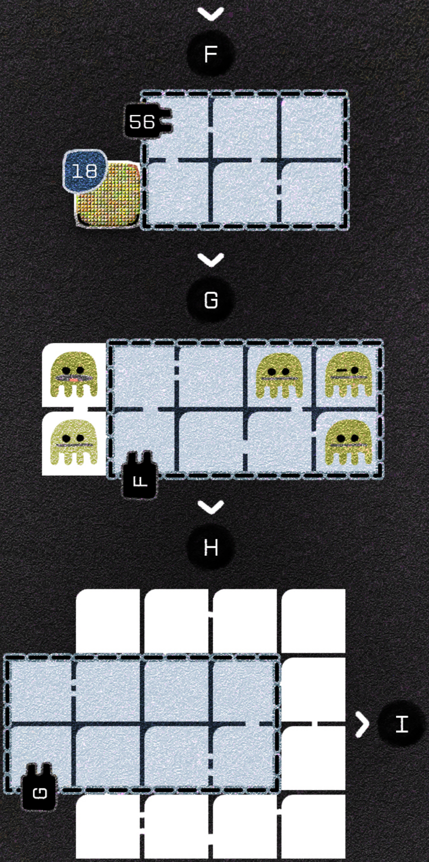
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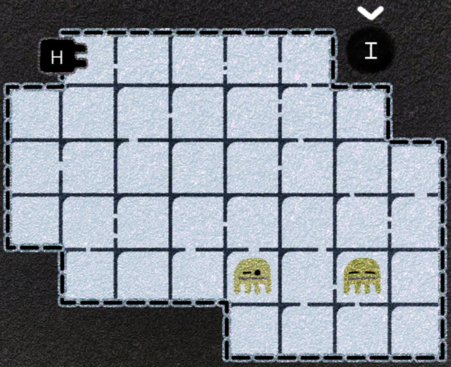
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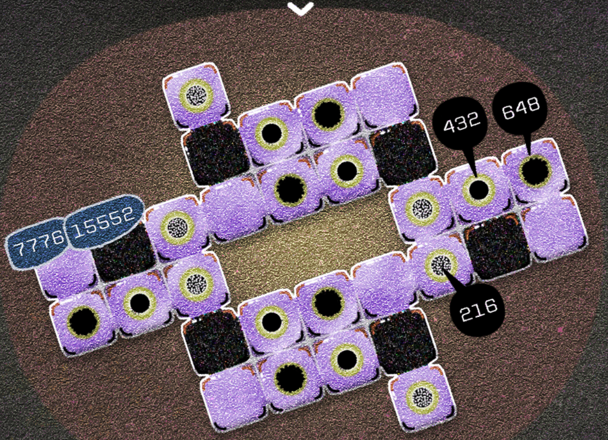
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RULES REFERENCE

CHAPTER - 1

PATHS

IN A PUZZLE, DRAW A SINGLE ORTHOGONAL PATH THROUGH THE CENTERS OF SOME CELLS, STARTING AT ONE WORKER AND ENDING AT ANOTHER. THE PATH CAN'T CROSS ITSELF, OVERLAP, BRANCH OUT OR BE SEGMENTED.

PIECES

CLUSTERS OF ORTHOGONALLY ADJACENT SQUARE BLOCKS COUNT AS A SINGLE PIECE.

A PIECE AS A WHOLE IS CONSIDERED COLLECTED WHENEVER THE PATH ENTERS AND EXITS IT ONCE, PASSING THROUGH ANY NUMBER OF ITS BLOCKS.

(FOR MULTIPLE PASSES THROUGH A PIECE, SEE THE RULES FOR CHAPTER 2.)

OUTPUTS

ALL COLLECTED PIECES IN A PUZZLE ARE PROJECTED INTO THE PUZZLE'S OUTPUT. OUTPUT ISN'T A PART OF THE PUZZLE'S GRID, BUT IS A VISUAL RESULT OF THE PATH DRAWN ON THE GRID.

THE PROJECTION OF PIECES IN THE OUTPUT CAN BE FREELY ROTATED, BUT NOT MIRRORED.

A PUZZLE USUALLY HAS A SHOWCASED OUTPUT.

YOUR GOAL IS TO COLLECT THE PIECES, SO THEY MATCH THE SHOWCASED OUTPUT.

CONNECTING PIECES

IF MULTIPLE PIECES IN A PUZZLE ARE COLLECTED, THEY CONNECT INTO A SINGLE OUTPUT PIECE.

WHENEVER THE PATH EXITS A PIECE THROUGH AN EDGE AND ENTERS ANOTHER PIECE THROUGH ANOTHER EDGE, THE TWO EDGES OF THE PIECES BECOME IMAGINARILY ADJACENT - AS IF THE TWO PIECES SNAPPED TIGHTLY TOGETHER AT THAT SPOT.

THIS IS IN EFFECT ONLY IN THE OUTPUT, AS A RESULT OF THE PATH DRAWN ON THE GRID. THE ONLY THING THAT MATTERS IS WHICH EDGE CONNECTS TO WHICH EDGE.

C H A P T E R - 2

COPIES

THE PATH CAN PASS THROUGH A PIECE MULTIPLE TIMES. FOR EACH TIME THE PATH ENTERS A PIECE, IT DOESN'T COUNT AS THE SAME PIECE, BUT ANOTHER COPY OF IT. THIS IS IN EFFECT ONLY IN THE OUTPUT.

C H A P T E R - 3

BLOCKS

SQUARE BLOCKS (WHICH FORM THE PIECES) CAN HAVE DIFFERENT DENSITIES. DENSITY IS ASSOCIATED WITH A NUMBER. THE NUMBER IS VISUALLY REPRESENTED BY THE AMOUNT OF SEGMENTS ALONG AN EDGE OF A SINGLE BLOCK.

WHEN THE COLLECTED PIECES CONNECT IN SUCH A WAY THAT A BLOCK OVERLAPS WITH ANOTHER BLOCK, THE OVERLAPPING BLOCKS MERGE INTO A SINGLE BLOCK OF A COMPOUNDED DENSITY.

MERGING IS A PROCESS OF ADDITION. FOR AN EXAMPLE, IF A BLOCK WITH DENSITY "1" OVERLAPS A BLOCK WITH DENSITY "2", THEY MERGE INTO A BLOCK WITH DENSITY "3".

ORBS

A BLOCK CAN CONTAIN AN ORB. AS WITH BLOCKS, THERE ARE MULTIPLE DENSITIES OF ORBS, EACH ASSOCIATED WITH THE NUMBER OF PIPS INSIDE OF IT. OVERLAPPING ORBS MERGE, INCREASING THE NUMBER OF PIPS THROUGH ADDITION. BLOCKS AND ORBS OVERLAP AND ACCUMULATE INDEPENDENTLY OF EACH OTHER.

C H A P T E R - 4

WORKERS

THERE CAN BE MORE THAN TWO WORKERS IN A PUZZLE. AS LONG AS THE PATH STARTS AT A WORKER AND ENDS AT ANOTHER WORKER, IT CAN PASS THROUGH ANY OTHER WORKER IN THE GRID. A PASSED THROUGH WORKER COUNTS AS COLLECTED AND IS REPRESENTED AS AN ORB OF DENSITY "1" IN THE OUTPUT.

EACH WORKER MUST BE PASSED THROUGH INDEPENDENTLY TO BE COLLECTED, EVEN IF THEY ARE ADJACENT TO OTHER COLLECTED WORKERS OR PIECES.

NOTE THAT THE STARTING AND ENDING WORKERS AREN'T PART OF THE OUTPUT AND AREN'T REPRESENTED AS ORBS IN THE OUTPUT.

CHAPTER - 5

BLOCKS (CONT.)

A BLOCK'S DENSITY CAN ALSO BE REPRESENTED BY A NUMBER IN THEIR CORNER (THIS IS IN USE WHEN THEY ARE TOO THICK TO EASILY DISCERN THEIR DENSITY).

INPUTS

PUZZLES CAN ALSO BE CONNECTED: AN OUTPUT OF A PUZZLE CAN BE USED AS AN INPUT OF A PUZZLE. THIS IS REPRESENTED BY CABLES CONNECTING DIFFERENT GRIDS.

INPUT IS AN AREA OF CELLS IN A PUZZLE INTO WHICH YOU CAN FIT THE CONNECTING OUTPUT. YOU CAN ROTATE THE OUTPUT WHEN DRAWING IT INTO THE INPUT, BUT NOT MIRROR IT. THE OUTPUT MUST FIT – IT CAN'T BE BIGGER THAN THE INPUT.

IF THERE ARE PIECES ADJACENT TO A DRAWN INPUT, THE PIECES AND THE INPUT COUNT AS A SINGLE PIECE. IF THE INPUT IS DRAWN OVER A PIECE OR A WORKER, IT OVERLAPS THEM AND INCREASES THE CORRESPONDING DENSITIES.

INCINERATORS

OUTPUT CAN ALSO BE PROCESSED THROUGH AN INCINERATOR. EACH INCINERATOR HAS A STRENGTH ASSOCIATED WITH THE NUMBER WRITTEN ON IT.

AN INCINERATOR OF A CERTAIN STRENGTH DESTROYS ALL BLOCKS UP TO AND OF THE CORRESPONDING DENSITY. FOR AN EXAMPLE, THE STRENGTH "2" INCINERATOR DESTROYS BLOCKS OF DENSITY "1" AND "2".

THE REMAINING BLOCKS IN THE OUTPUT STAY IN THEIR RELATIVE POSITIONS, POSSIBLY LEADING TO GAPS BETWEEN THEM.

EXPOSED ORBS THAT AREN'T MERGED WITH A BLOCK ARE DESTROYED BY ANY INCINERATOR, NO MATTER THE INCINERATOR'S STRENGTH AND THE ORB'S DENSITY. OTHERWISE, AN ORB MERGED WITH A BLOCK SURVIVES AN INCINERATOR IF THAT BLOCK'S DENSITY EXCEEDS THE INCINERATOR'S STRENGTH.

APPENDIX

WORKERS (CONT.)

IF AN EXPOSED ORB IS INPUTED INTO A PUZZLE, IT TRANSFORMS BACK INTO A WORKER.

A MULTI-PIP ORB TRANSFORMS INTO A MULTI-WORKER OF THE SAME DENSITY. IF A MULTI-WORKER IS ON EITHER END OF A DRAWN PATH, THE OUTPUT'S DENSITY IS MULTIPLIED BY THE MULTI-WORKER'S DENSITY.

SOLUTIONS

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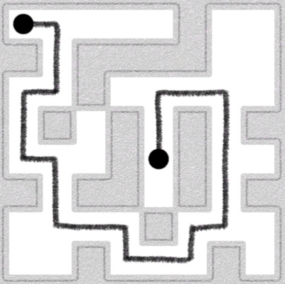

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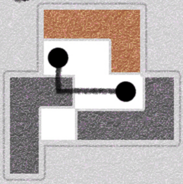

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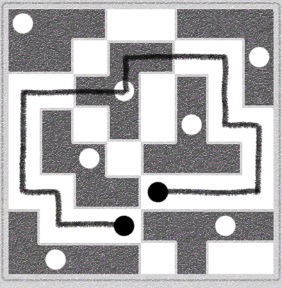

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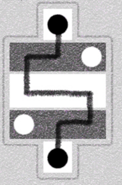

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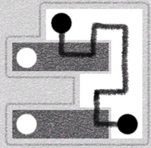

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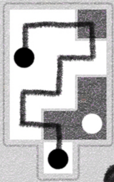

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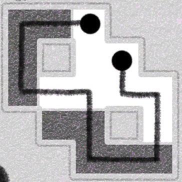

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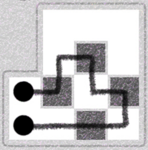

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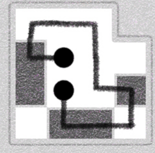

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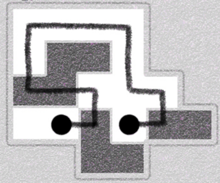

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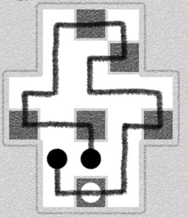

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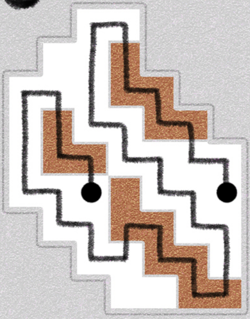

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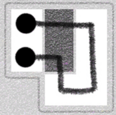

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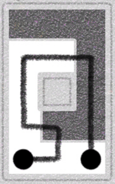

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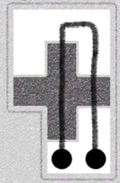

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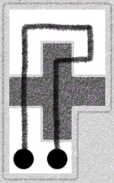

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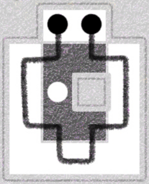

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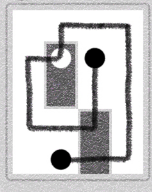

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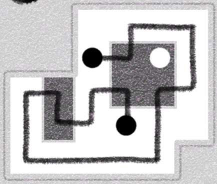

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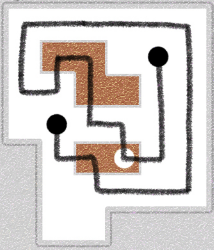

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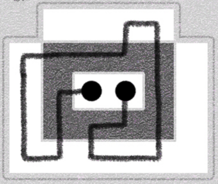

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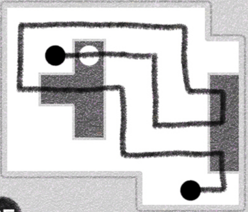

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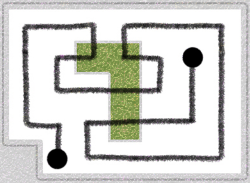

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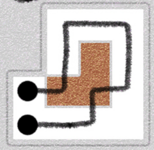

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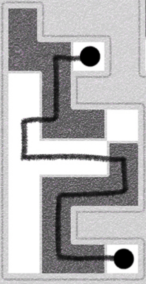

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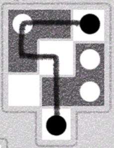

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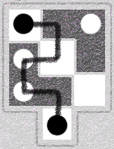

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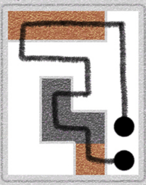

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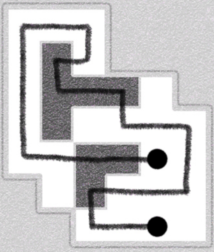

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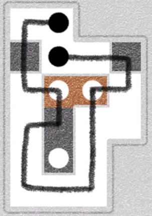

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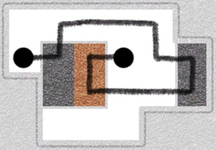

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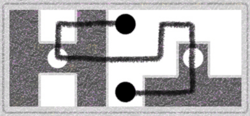

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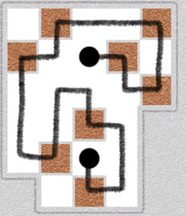

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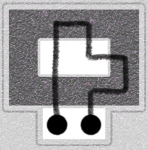

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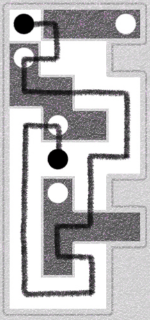

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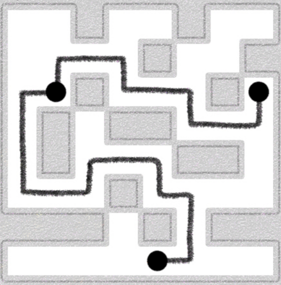

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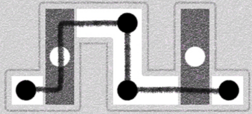

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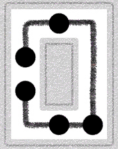

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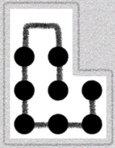

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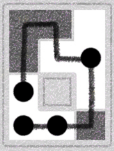

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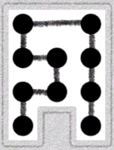

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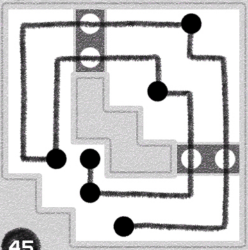

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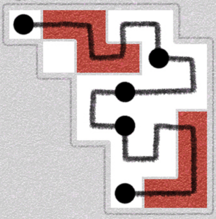

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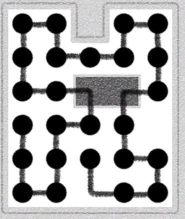

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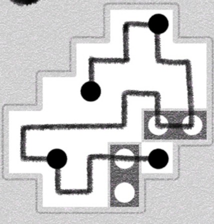

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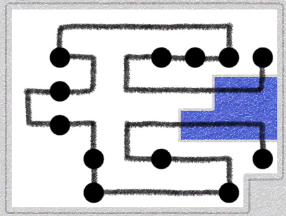

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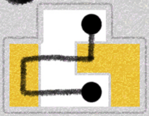

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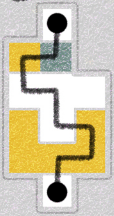

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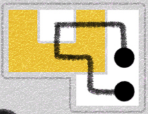

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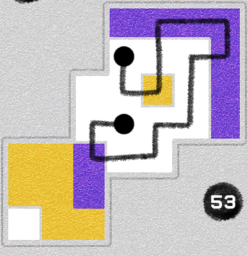

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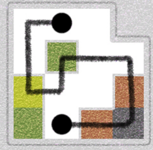

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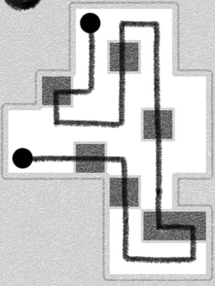

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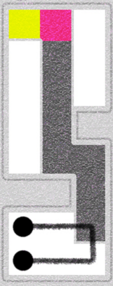

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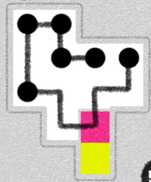

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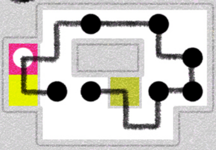

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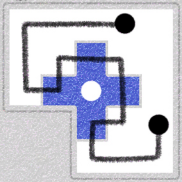

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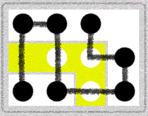

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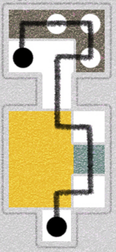

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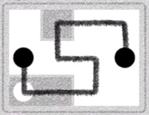

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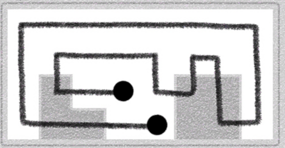

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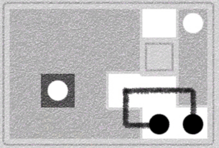

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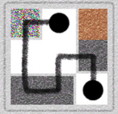

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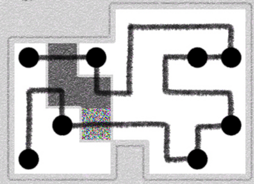

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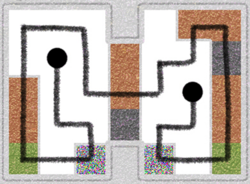

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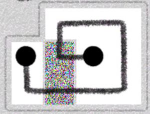

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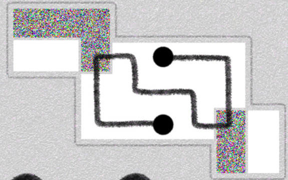

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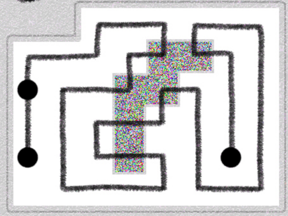

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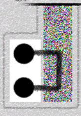

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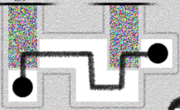

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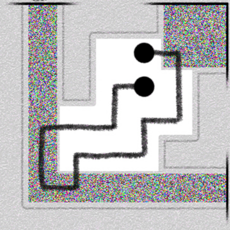

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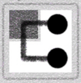

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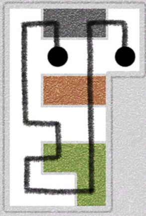

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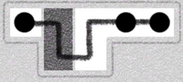

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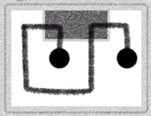

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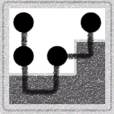

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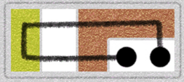

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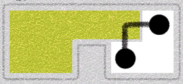

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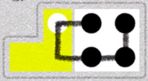

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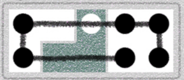

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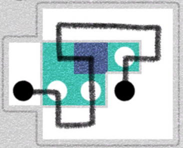

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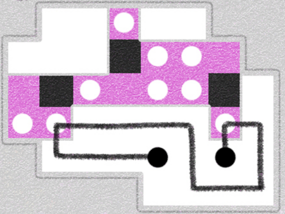

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THE NOTATION PAGES

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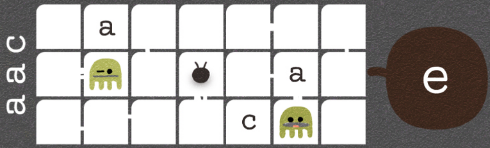
BLAŽ URBAN GRACAR (1991) IS A SLOVENIAN CREATOR, ACTIVE IN MULTIPLE FIELDS. HE COMPOSES MUSIC FOR THEATRE & FILM, PUBLISHES PROSE & POETRY, ANIMATES SHORT FILMS & DESIGNS PUZZLE GAMES UNDER THE **LETIBUS DESIGN** UMBRELLA – AMONG THEM THE CRITICALLY ACCLAIMED **LOK**, **LOK DIGITAL** AND **ABDEC**. HE LIVES BY THE SEA WITH HIS PARTNER, HER DAUGHTER, A DOG AND A TURTLE. (PHOTO ANDRAŽ FIJAVŽ BAČOVNIK & ANDRIJA MIHAILOVIĆ)



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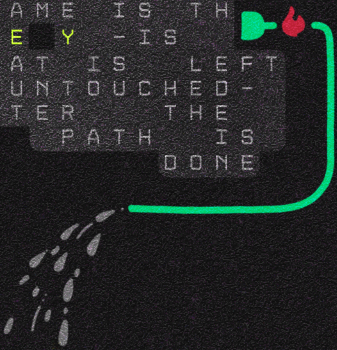

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